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### Volume 27, Number 09 (September 1909)

James Francis Cooke

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#### Recommended Citation

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## FOR THE TEACHER, STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER

PHILADELPHIA, PENNA.

### THE IMPORTANCE OF THE FIRST MONTH

Military commanders lay great stress upon the necessity for a sharp, quick, decisive attack. Many a battle has been won in this way. If you have made your plans for the musical season you are now in position to commence work at once. Do not wait and try "to work into it." Start right in as though the season were in full swing. If you are a teacher let your pupils know that you desire to commence at once, and tell them so in few and certain words. Don't "beat around the bush." It is very wrong for a pupil to commence a month or so after the season commences. It is unjust to the teacher and unjust to the pupil. The teaching season in this country is extremely short as it is, and when the pupil commences his lessons some time in late October or early November he has only about eight months to complete his year's work. Four months wasted! Only the teacher knows what this means. In the public school a long vacation of this kind is not so noticeable as in the case of pupils in music whose success must depend upon manual dexterity as well as intellectual activity. It is also unjust to the teacher to expect him to go straggling along with only one-half or one-third of his class.

By tactful means some teachers are able to get all their pupils at work during the first and second weeks of September. This is as it should be, except in the cases of very advanced pupils who may be able to practice for a time without assistance. One teacher of our acquaintance used to keep a record of the work accomplished by all of her pupils, and at the end of the teaching year she would compare these records and indicate to the pupils who commenced late in the season how much they had lost. These two extra months are really of great importance, and if this matter is brought to the attention of parents in the right way they will realize it. Possibly if you could have the parents of your delinquent pupils read the above they might insist upon their children commencing their musical work at the same time they commence their school work. Nothing can be gained by postponing the music lessons, and a great deal may be lost by delay.

### AMERICAN MUSIC OF ANOTHER KIND

We hear a great deal about promoting American music, and when we say American music we think of the music of the United States. It rarely occurs to us that there is American music outside of the United States. In Europe, where we have a wider and more varied aspect of America than we in this country could possibly have, they make a sharp distinction between North America and South America. They look for a great future in South America, which we in our marvellously rich and successful land entirely ignore. A few of us know

that Gomez, Carreño and Hahn are South American musicians, but more than that we know not. A recent publication compiled by the bureau having the promotion of the South American Republics as its main object has come to hand and opened our eyes so wide that we have been thinking about it ever since. In it were published pictures of the great opera houses in South American cities, and so magnificent are they that few of our North American opera houses can compare with them in architectural beauty or size. Some of them had cost \$2,000,000 to erect, and the cost of ten of the largest houses made the astonishing total of \$16,625,000. The leading singers of Europe, especially Italian singers, make regular South American tours. Bonci is particularly popular in South America.

Opera is a peculiarly Latin diversion. In South America it overshadows all other musical effort. Possibly in the future some "great American composer" may arise in South America. Thus far Gomez represents the height of musical accomplishment in South America. Even he is almost pure Italian in his style and design.

### "MAKING HAY WHILE THE SUN SHINES"

**VIOLENCE**—Am a violinist. Just about reaching my fifty-year mark on account of defective hearing, am no longer able to do measurements of the first class, nevertheless am fairly capable of doing a modest amount of work. Requirements are not too exacting.

**PIANIST**—Educated gentleman of fifty-six, able to converse in and speak French, English and German, and understanding music (also thoroughly), seeks some employment where use of above talent might be utilized. Favors such as the music business.

There is an eloquent but pathetic lesson in this for all *Erzür* readers. It points to the certain fact that in our country the services of the man over fifty years of age are vastly underestimated. In other countries the wisdom and experience that can only come with years are venerated and valued as they should be. Lechitzky, Marchetti, Garcia, Stockhausen, Liszt, Verdi, Wagner, Thomas and Ascher were all eagerly sought in their later years. In Japan the body of "Elder Statesmen" men who have fought the battles of life and won, are revered and consulted above all others. The Editor knows personally men of ninety years of age whose intellectual keenness, "up-to-dateness" and mental energy is infinitely above that of thousands of young men of twenty. The statement attributed to Dr. Oeder that "after a man is forty his usefulness commences to wane" is not only untrue, but has done great injury to thousands of perfectly capable men who are willing and anxious to work after they have passed the sixty or seventy year milestone. In an article entitled, "What Musicians Have

Done in Old Age" (November, 1908), Mr. Arthur Elson has given some remarkable evidences of musical virility at an advanced age.

However, we cannot revolutionize public opinion, and the young musician who is wise will leave nothing undone to "make hay while the sun shines." The day of opportunity is to-day. To-morrow you may pass beyond your depth and find that the struggle to keep about is one of the bitterest tragedies of existence. Examine the methods of the business men of your community and see what self-denial and energy are required to win success. Never forfeit a chance to give a lesson in order that you may enjoy some temporary pleasure. Do not overwork, but realize the earning power of accumulated money. Spend only as your income permits. Do not buy anything until you see your way clear to pay for it. *Musical teachers who have not learned thrift must suffer.*

### BRINGING THE GREAT ARTIST TO THE HOME

The symposium upon the use of the sound reproducing machine which appeared in recent issues of *The Erv*, and in which many of the best known voice teachers of America gave their opinions, "pro and con," aroused much interest. Some teachers seem very much opposed to the use of the sound reproducing machine in musical education, but we are convinced that in most of these cases the teacher remains in the shadow, and is much more influenced by some notoriously defective machine, or has had no real experience in examining or employing a good machine.

In the last five years wonderful improvements have been made in the method of recording and reproducing. The competition between rival firms is so extremely keen that large corps of trained scientists and try in every way to improve little details. The best machines have now reached a state of approximate perfection, so that many great artists have told the writer that the records of their performances have been startlingly exact. In some of the instrumental records the tone loses somewhat, but even in records of this kind the technique and the nuance remain in a remarkable manner. Discounting these slight disadvantages it is not far better to have records of the work of great artists that can be heard time and again instead of permitting their artistic efforts to blossom for only a few minutes, like the night lilies, and then pass away forever.

Again, if, as many singing teachers maintain, "imitation is the basis of all vocal art," it is not better for the teacher to have at his hand the records of the voices of the great singers of his time and afford the pupil an opportunity to hear many, instead of asking him to imitate one human model. One of our greatest violinists recently told the writer: "Since such excellent records have been taken of my playing, I feel that I have accomplished something permanent, something that will remain as an evidence of my art. Heretofore every thing I have done has been transient interpretation—for the moment."

The sound reproducing machine is not in any way

comparable with piano-playing machines. The latter produce their results by a very mechanical means of imitating good playing. Wonderful as these glorified street pianos sometimes are, there still remains an element of the mechanical that mars their performance. To the writer's opinion they fall very far short of excellent hand playing. The sound reproducing machine is, however, on a much higher scientific and artistic plane. It is a kind of "second piano," and as photography has come to be such an indispensable element in education so is the sound reproducing machine likely to come into very general use in musical education.

The eminent London conductor and teacher, Mr. Henry J. Wood, recently said: "It is of the utmost educational value to all musicians. In listening to the records of such great artists as Patti, Melba, Caruso, and others we will hear what the world's greatest vocalists have done. As a vocal teacher of twenty-five years' experience I can assure you of the tremendous value of this invention and how grateful we vocal teachers are to it. It gives us in showing our pupils what right and beautiful tone is, especially in the country districts where it is impossible to hear the greatest voices. I firmly believe that if all vocal teachers had one of these machines, as well as the finest voice records published, and could let their pupils hear the brightness and good of voice production, it would do more to expel and eradicate our fluty, hoaty, breathy, dull, weak voices than hundreds of pounds spent on useless lessons and in fruitless argument and controversy."

## WOMAN'S HIGHEST PROFES- SIONAL CALLING

So many great authorities on pedagogy have expatiated upon the fact that the highest professional calling of woman is that of teaching that it seems idle to consider those who may dispute this fact. The care of the child is the grand province of the woman of the country. In the case of the young child they are infinitely closer to the juvenile mind than a man can hope to be. Their sympathies, their tenderness, their intuitive penetration and their patience make them the best teachers of the young.

In *Appleton's Magazine* Dr. G. Stanley Hall, the well-known university president, says upon this subject: "In the care and nurture of children woman has been, in the past, often perhaps, on the whole, the most satisfying, if not the most useful, of all vocations. Nearly all colleges for women make some, even if very inadequate, provision for those contemplating this vocation. A little of this experience is the very best preparation for motherhood, if marriage be delayed. It is the best substitute for it if it does not come, and the most ready resource for those who, having married, are unable to devote their own resources to it. Here women best bring to bear the best that is in them. What more humanistic training can be conceived than the thorough knowledge which now centers about the child from the nursery up."

This applies to music teachers as well as to those in our public schools. The teacher should be at all times imbued with the nobility and the responsibility of her work. She should also know that of all professional careers for women teaching is probably the happiest and best adapted to her nature. Some particularly gifted women may be called to other professions. But she should know that no more dignified or significant than that of teaching. The woman lawyer, doctor, minister or financier is certainly entitled to no more respect than the woman teacher.

Bjans do not grow their plumage by feeding on feathers, and to seek to rear the young musician only on music is to starve the soul. He must "secrete" even his musical inspirations from the self-same material found in all sorts and conditions of men derive culture, enterprise, character, wisdom, judgment, prudence, feeling, aspiration, idealism, and energy. Without the successful nursing of these inspirations an amount of skill as a musician will enable him to become a lord and ruler of men, or anything less than the most humble of servants; hence the good of teaching among the preliminaries to, and carrying on hand in hand with, the study of art, a methodic course of reading teaching the chief points in general literature, science, history, poetry and aesthetics.—J. R. Parsons.

## Digest of Musical Opinion Abroad

By ARTHUR ELSON

In the *Revue Musicale* is an article by J. C. (Jules Combarieu?) dealing with Paul Reyher's book on English Masques. The reviewer speculates on the real origin of the masque, and derives it from a very ancient origin.

Two facts are claimed at the outset—first, that lyric drama antedated spoken drama, and that words without music and music without words were both derived from it; second, that lyric drama based on imitation which had a religious origin. Primitive nations devoted their first representations to legends of their gods rather than to subjects taken from observation to the imitation of the actions of men, and by this means they hoped to avert divine wrath.

In opera the necessities of scene and stage effect from religious service it began to lose its musical features. In this way arose the mystery and miracle plays of the Middle Ages. They were forbidden in France in 1548, and less than a century later secular opera was firmly established. The music that had begun with sacred settings was now devoted to profane subjects. As the dramatic idea gradually grew apart from religious service it began to lose its musical features. In this way arose the mystery and miracle plays of the Middle Ages. They were forbidden in France in 1548, and less than a century later secular opera was firmly established. The music that had begun with sacred settings was now devoted to profane subjects.

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Masques differed from our opera and from that of early Italy in the somewhat greater importance of the words. Ben Jonson's lyrics made them famous, while Milton's "Comus" is a classic. Such a poem as it is only with difficulty that the singers are understood at all, but the early music was aimed to enhance the words. Another difficulty was the over-enthusiasm given to the early drama, although these were often far more stately than the caperings of a modern ballet. The music, simple at first, gradually grew into a more ambitious affair, with overture and entr'actes, but it always remained faithful to the sense of the poetry.

### "HOW THE COMPOSERS PROGRESSED."

In *The Music* Edgar Lee gives a detailed description of Wagner's "Liebesverbot," adapted from Shakespeare's "Measure for Measure." Wagner's early operas are always interesting. In the current phrase, they remind us of his later work because they are so different. The early pleasing is that tragic work of his youth, in which he had all the characters killed before the end of the play, and carried on the last act with their ghosts. "Die Feen (The Fairies)," too, is sometimes revived as a well and wonderful spectacle. "Das Liebesverbot" is just so bad—in fact, it is quite a worthy example of the melodic display style.

But the most valuable lesson to be drawn from these operas is that

"then may rise an inspiration  
Of good words and good things."

Progress was the case always with Wagner—from youthful imitations to "Lohengrin," and from the romantic beauty of "Lohengrin" to the sublimity of the "Ring" and the broad human sympathy of the "Master-singers." Nearly all the great composers have shown consistent growth, and even those who have died. Handel's oratorios succeeded after his operatic ventures had failed. Mozart's last operas were his greatest.

All Beethoven is divided into three periods, and that composer said in his later years that all he had written was as nothing when compared with the great work that came to his mind. The ninth symphony shows something of this. Verdi changed, too, though not thoroughly at home in the Wagnerian altitudes. Bach was almost the only one who never grew old, and he perfect from the start. Work increases ability, and composers must be made as well as born.

### MAKING PRESENT-DAY MUSICAL HISTORY.

June is evidently the festival season abroad, for Switzerland, as well as Germany, boasted her annual crop of new works. The meeting of the Associated Swiss Musicians was held at Winterthur. Among the works given was a string quartet by Otto Borliani; another by Heinrich Schütz, "Besessene," by Benner, for solo voices, chorale and orchestra; three oratorios by Berthold; a ballade for baritone and orchestra by L. Lanher; some duets by Rudolf Ganz, and a fragment of Dalcroze's "La Vieillesse." Of course, Switzerland's greatest composer is still Hans Huber, whose symphony on Bach's beautiful pictures is one of the few great modern works in that form.

In a prize competition at Lausanne, limited to chamber music, no less than twenty persons competed. Prizes were awarded to Edouard Nemparth, a professor at the local conservatory, for a violin sonata; and to Luiz de Freitas Branco for a string quartet, which had been mentioned for quartets to Rodrigo de Fontes and José Henrique dos Santos.

In France, Massenet's new opera, "Don Quixote," a "heroic comedy," is to be given at Monte Carlo some time next season. Various contemporary Russian music have been given in Paris. Among them were the first set of Glinka's "Russian and Lullabies," a series of choruses called "Les Sylphides," with music of Chopin orchestrated by Russian composers, and the ballet-play "Clopatria," with music by a composite group of Russian masters. Roumanian continues a concert by A. Castaldi at Bucharest, the program devoted to his own works. Two of the numbers, the symphonies "Marsyas" and "Thalassa" (the sea), won much applause. His "Marsyas" is a "Marsyas-Lydie" and "Tarentelle" also well received.

In Germany, Rachmaninoff continues to win success with his second piano concerto, the latest occasion being at Frankfurt. The "Centenars" of Felix Weingarten is also growing in favor. In Berlin, Konrad Haeder brought out some of his works, including "Die Kunst, Forest" string quartet and some attractive songs. From memories of the country the writer supposes that a "Black Forest" quartet would begin *allegro*, showing the traveler's joy as he starts on a tramp; then a long *adagio* as he climbs through six miles of hilly country to an inn that the peasants told him was two miles away; then a *scherzo* as he reaches the inn and feasts on its home-made cheese and indigenous beer, and a *rage in fate*, as he determines to hire a carriage.

The Indian opera "Pois," by Arthur Nevin, comes in for some criticism because of its themes. These are often real Indian melodies, but they did not please and were described as a jumbled mass of meaningless notes. Another half-success was Ingelborg von Bronsart's opera, "Die Sibhne." Its slow action was not unusual, favorably with the brilliance of Leo Blech's "Versteh' ich, was ich will," have done as well as a man like Raff, who is called a second-rate composer.

"Robins Ende," a comedy with an old English plot, met with great success at Mannheim. Its music, by Ober-Reissner Morris and Edward Kienke, a young man, is said to be of the utmost excellence. A young new opera are the one-act "Verhessung," by Camillo Hilbeland, and "Ueberfall," a *Tanzmischelchen*; Oskar Nedra's opera, "Die Kesselschinder," and publications include Th. Blum's "Die Kesselschinder," Ed. Levy's music, "Am Antheil," for solo, chorus and orchestra; Hugo Knaus's pasticcio, in D minor, for two pianos, and Heinrich Wolfahrt's Introduction and waltz for the same combination.

In London, works by the same combination, include "Amabel Lee," by Hoffmann recently given in impressive prelude, "Dylan," with extra instrumental, including two concertos, and a "Dramatic Choral called music, more democratic of arts. He evidently differs from the unmusical man who called it the most costly of noises.





## TIMELY HINTS TO PARENTS OF MUSICAL CHILDREN.

BY NORMA WOOD.

Knowing the need of the earnest cooperation of parents with teachers if best results are to be obtained from musical children, I offer the following hints and assure you that much good will come from their consideration:

A true mother, who wants her child to develop the best of his talents, can accomplish almost anything with him if he is placed under the direction of a competent teacher to whom she gives her faithful assistance. When I say competent, I mean more than a mere player of notes or a mechanical execution of time, but a teacher who has culture of mind and soul. How can an illiterate teacher, who knows naught of the great masterpieces of art and song, interpret the soul creations of the great masters of music?

## SUFFICIENT INSTRUCTION.

No teacher should ever, either in justice to the child or to herself, accept a pupil whose parents do not agree to give him at least six months' lessons and to see that he practices an hour every day. Sometimes teachers hesitate in demanding their rights from the mistaken idea that they will not obtain pupils. If they will try this method of procedure, its results will prove beneficial. In the first place, the more the pupils practice, the smaller the results will justify the test and in a very short time the number of pupils will be most gratifying. Results tell, and it is what a teacher's pupils themselves can do that determines the standing of a teacher.

## PROCURE A GOOD TEACHER.

Parents, see to it that you select the best teacher, and when you have found that person, stay with her, or him, as the case may be. Do not change from one teacher to another. How can you hope for results unless you keep your child under the influence of some superior instructor? I say superior because we who have carefully studied this subject know that there are teachers who are failures both in the foundation and the higher development of the true musician. A teacher must study her pupils. While children should be allowed to learn only the best music, she should be especially often with them when they are beyond their understanding. This trouble is usually caused by suggestions from mothers as to what their children shall study. A parent should not be circumstances presume to dictate to a competent teacher any more than a physician should to a doctor what to administer to a patient. Should a parent or pupil persist in dictating the selection of music, it would be wise in the teacher to discontinue the lessons. In fact, a conscientious teacher could not do otherwise.

This does not mean that a teacher does not want the hearty assistance and cooperation of parents. Indeed, she does want it, and it is absolutely necessary that it be given.

## ENCOURAGE REGULARITY.

Does your child practice regularly and all the time prescribed by the teacher? Do you encourage your child in his work? No matter how small the chances are dry and tedious, and all the scales set up a monotonous run across your sensitive nerves. Think what this practice means in the acquirement of correct technique. A smile from mother, an encouraging word from father, makes the drudgery of practice vanish and in its stead come thoughts of what beautiful execution will fall from those clumsy fingers. A mother's kiss in commendation of a little boy's first crude sketch is said to have made Benjamin West, our noted American artist, famous.

## ENVIRONMENT.

Too much stress can not be laid upon home environment.

A child whose good mother is musical is indeed fortunate. In the first place, she presents a living example of the value of music. In the second place, she knows two mothers who have musical daughters. One mother's child was more gifted and more beautiful than the others. She had the sweetest of baby voices and sang from morning until night, and she was all sunshine, and everything lovelier. This mother, well-meaning but ignorant, did not under-

stand or encourage the child's talent for music. The girl was trained to a bitterly intense, lifting from one pleasure to another. To-day she is still far to look upon and sings sweetly, but her health is impaired from dissipation and imprudence and she has in no way accomplished her possibilities.

The other mother's child grew up under very different surroundings. This woman is one of God's sobriest creations, a cultivated, refined and thoroughly good woman. Her child, too, was talented. She was educated in the best schools and ever looked upon her music as her greatest gift and privilege. Now she is a woman and a splendid type. She is admired and loved by all who know her. Her eyes are clear and her hair is very green. Her voice? It breathes forth the sweet spirit which is the outgrowth of kindness, unselfishness, culture, taste and understanding.

## PARENTAL AID.

There are mothers who daily bless teachers by their kind appreciation and valued aid in assisting them with their pupils. There are mothers who realize that personal enjoyment derived from music is not sufficient, but that it is only conscientious, persistent work on the part of teacher, mother and pupil that will ultimately make worth music.

Is it worth while, all this patience, encouragement and work? Most certainly yes. Aside from the personal enjoyment derived from music after reaching a sufficient degree of advancement to appreciate it, and the pleasure one affords his friends, look at every phase of life as we see it to-day. Our best churches have the finest music, our best plays realize the importance of a first-class orchestra, our splendid opera singers invariably draw large audiences, no pretentious social function is complete without music. Chopin, Schumann, Debussy, even always hailed with delight. In fact, what is a success without music? Even in a small town the local pianist and vocalist are always in demand.

## CRITICISING MUSICAL SHORTCOMINGS.

BY ARTHUR JUMSON.

One day I completed my history class room with a new class, and then began a general review of the class before, and knowing that my class had all attended and would probably be ill prepared for recitation, I determined to ask for criticisms of the performance. I was prepared for a certain variety in the criticisms, especially in the phase of a musical performance which catered into the likes or dislikes of each person, but it was totally unprepared for the differences of opinion as to facts. Not only were there uncalculated differences as to facts, but the criticisms (which I required them to write) were written in poor English. The previous compositions were either poor or the hackneyed superlatives of certain very complimentary adjectives, and the musical terms were frequently misspelled.

All of these things opened my eyes, and I determined to devote some of my history hours to a class in criticism. I rightly reasoned that a knowledge of history was of use only as it enabled the possessor to appreciate music; that a head full of history availed a man nothing unless he could apply his learning to criticism. Occurring in a school of music connected with a college, I looked up the class records in English and took steps both in my own and other classes, to rectify the matter of poor English and to obtain a simple and direct style.

One way of doing this was to require oral recitations to be grammatically correct and to be extended in length from fifteen to twenty minutes in place of having a pupil merely answer a single short question.

The appointment of critics from the class kept the interest general and the English improved rapidly. For the misspelling of musical terms, "spelling bees" were held, the class dividing into sides, and grades being given, as for other things. The appointment of a question of spellings of musical terms was solved by vocabulary "quizzes" during which either I or one of the pupils took a dictionary of musical terms and proceeded to ask as to the meaning of the various words and phrases. Knowledge was rapidly acquired in this way.

The foundation work done, the question of what to criticize was taken up. It was discussed between pupils and teacher and the conclusion reached that there were facts which were absolutely certain and not open to the expression of opinion, and that there were certain phases of a performance which depended on the personality of the listener and his likes and dislikes. The facts were catalogued as follows: If the performer was a man, was the quality of the singer was considered as a fixed quantity, either good, fair or bad; it manifestly could not be all three. In the case of a player, the quality of tone was considered in the same way as a settled fact, allowing, however, for the quality of the instrument used. In order to aid in judging the quality, the pupils were instructed to catalogue the tone as big or small, broad or thin, sympathetic or cold. In addition to this, they were asked to look for different qualities, or registers, in the voice of the singer.

## CRITICISING TECHNIC.

The next criterion in criticism was the question of technique. Were the rapid passages clear or not? Was the legato good or bad? Was the playing rhythmic or not? Was the intonation correct or incorrect? These questions were not doubt about these. The last criterion was the arrangement of the program. I do not refer to the contents of the program, since that is a question of personal like or dislike, but to the order of pieces on the program. Was it in the proper order? Was it too short? Was it climaxed wrongly placed? Was the arrangement fortunate or unfortunate?

So far we have mentioned nothing but plain incontestable facts; now we must consider those phases of concert work where personal opinion may play a part. What was the stage department of the performer—not the personal appearance, but the manner of conduct on the stage? Were the costumes of the program suitable for the occasion? Was the artist sincere in his performance? But the central matter of opinion was performance. But the matter of interpretation. You and I may agree on the technical merits of a performance and yet may disagree utterly as to the merits of the player's interpretation of a composition. In interpretation we must also consider the question of accent, phrasing, breathing, pedaling, registration, and adherence to the central idea of the composition. All of these divisions of interpretation were taken up and considered thoroughly, in order that each pupil might have a basis of comparison. Even a matter of opinion in regard to the interpretation of a composition may be so circumscribed as to make criticism, as a whole, more or less of a certainty.

As far as judging the value of the compositions themselves, the pupils were instructed to study the authorities in regard to well-known numbers and not to disagree unless they could give reasons, and not new compositions. No opinions were regarded as through repeated performance. The history or analysis of a composition frequently composed the favoring composition of the ordinary. For this reason of compositions and the pupils "wearing qualities" posterity to settle the question, where there was anything of the kind, the class never developed any members, yet it was a matter to write sane and comments on performances, which in good English paper. The course might be pursued with profit in the public schools and even among the classes of our private teachers.

Is it not surprising that scarcely two scholars out of every hundred become really good pianists or players? And that extremely few learn to read music, or really grow the school, and yet ten can continue the successful practice of their art can continue the success that not five of these are able to assist down. And their own instrument and to sit down before and labor its keys? Is it not, therefore, money, time, away? A far different result would have been obtained had a knowledge of harmony been imparted with the proper instruction in playing the piano—Gustave Schilling.



## The Social Position of Some of the Great Composers

By LORNA GILL

"When Music, heavenly maid, was young," the musician was nothing more than a servant; he was not often even considered respectable; he was an inferior to be paid for his services, but to be kept socially at a distance. Following the custom of the tradesmen of the seventeenth and eighteenth centuries, the musicians formed themselves into guilds, which eventually became an object of contempt on account of their demoralization; so much so that in 1855 the better class of musicians of upper and lower Saxony formed a society to foster a higher order of morality. One hundred years later a Leipzig professor wrote a dignified Latin treatise for the purpose of warning the youth of the danger of an excessive devotion to music, and its tendency toward a dissipated life. Even up to one hundred years ago in England it was considered bad form to be musical, and for a man to be able to play the piano was looked upon almost as a vice.

Musicians, like the other arts of painting and sculpture, found its first real period, its support and patronage, in the Church. With the growth of opera new fields were opened to the composer. Italy was, of course, far ahead of all other countries in culture of every sort. When Handel and Mozart visited there early in their careers they were far more enthusiastically received than they had been in Germany, where the musical development was very different. There was little opera and few public concerts, but the electors and rich barons had their own private orchestras and a capellmeister or director. The latter often knew more of the technical details of the art, when he ate with the servants, and his duties were sometimes also those of valet de chambre and head waiter. He was absolutely bound to his patron and could neither play nor compose for anyone else. All the great German masters suffered from the limitations of their position. The gentle Haydn made no complaint; Mozart withered under his despotic bishop; Beethoven, even in that age of lordly power, bullied his patrons right and left.

### HAYDN'S POSITION

The princely family of Esterházy, of Hungary, famous all through this period for its love and patronage of music, is notably conspicuous because of the long service of Haydn to its house. The aristocrat drawn up by the Prince when he engaged him as capellmeister is still in existence. "He must be temperate, abstain from vulgarity in eating, drinking and conversation; must take care of the music and musical instruments, and be always ready for any injury to them; must be able to play several, and keep up his practice on them. When summoned to appear before his master he shall take care that he and the members of the orchestra appear in clean, tidy, clean, white linen, powdered wigs, either the pig-tail or the wig. For salary, four hundred florins, to be received quarterly, are hereby bestowed upon said capellmeister by his serene highness."

We must remember, in reading this agreement that for centuries the musician has been regarded with respect for morality, especially sobriety. Haydn's brother, Michael, also a talented composer in the employ of a prince bishop, had several of the so-called vices of the musician—namely, gambling, drinking and good-for-nothingness. No one knew better than he the little drinking room and the choice vignettes in the monastery cellar.

George Sand, whose knowledge of musical subjects is both comprehensive and accurate, writes in "Consolida" the character of Haydn. He enters the story while traveling from his home on foot to Vienna, seeking food at some of the large houses he passes on the way. George Sand makes a digression to remark: "Haydn had indeed never held a higher place in the life of the nobility to have had been invited, although a sense of the dignity of his art gave him sufficient elevation of character to understand the outrage inflicted upon him. At a later period, when arrived at the height

of his genius and his fame as an artist had spread over Europe, his position in the house of his patron remained unchanged. For twenty-five years he was in the service of the Esterházy family, and when we say service we do not mean merely as a musician, for our new friend, Haydn, was a man, a sword by his side, standing behind his master's chair, performing the duties of major-domo or principal domestic."

We can see the amiable Haydn, his homely, kindly face; we see him performing awkwardly but smilingly these irksome duties. Never a word of rebellion escapes him; like his music, ever calm and tranquil, even though he often drops a plate or trips on the least provocation.

### MOZART'S RESENTMENT

Mozart did not accept with such resignation his mental position as capellmeister to the Archbishop of Salzburg. He did not gracefully present himself for orders every morning in the Archbishop's antechamber. Protests were of no avail, as his dominating patron only heaped more abuse upon him. Obligated to eat in the kitchen, he says, "he kept the servants at a distance by silence and great gravity." From his letters we know that he was heartily ashamed of the court unsavory—"no decent man could live in such company." Under his patron, the Archbishop had no use for music; he kept an orchestra simply because the dignity of his position required it. He knew, however, that the other princes valued him the possession of a Mozart, so when he sets forth on a lengthy visit to Vienna he promptly sends word to have his eight room horses, the members of his household—this includes his orchestra—follow. The Archbishop wishing to show off his orchestra, the Countess has a party of her friends, his princely friends. Mozart stands about in a servile attitude, but he tells it as a very daring feat how at Prince Galitzin's he left the other musicians and went up to his host and conversed with him. He received many invitations to play the clavichord and conduct independent of the Archbishop's orchestra, but only on one occasion did the latter consent, and then for a charity concert, "because all the nobility threatened him." Mozart wished for a more sympathetic patron, and these, his only means of gaining such, were denied him. A breach was inevitable.

On his return to Salzburg he sent in his resignation in spite of the fact that he had no other appointment. "Upon my honor," he says, "the proud nobility becomes more intolerable to me every day." The Archbishop and he parted with hot words, the latter calling him "a dissipated fellow." Still the members of the household tried to patch up the quarrel, for they knew the Archbishop's pride prompted him to retain the Mozart who was so vainly sought after in Vienna. It was useless, and when Mozart repeated he would not stay Count Arco told him to leave the door shut behind him.

Such was the treatment of the masters of that golden period of musical art! It was then that Austria had recovered from the effects of the Seven Years' War; the country was at peace and on the verge of a new era. The ability left an amount of money in Vienna, particularly the Kinsky's, Thun's, Esterházy's, Van Rets and Von Meyers. Public concerts could hardly be said to exist, they were so rare, and for as yet the nobility was too poor to support them, and all the music was in the homes of the nobility.

### BEETHOVEN'S INDEPENDENCE

Count patronage had this advantage, that it saved the composer from starvation, the fate of many a genius. At this propitious time, 1792, Beethoven came to live in the musical capital, and though the social status of the composer remained unchanged, there is no evidence that he was ever treated as a servant, as Haydn and Mozart. In 1794 Prince

Lichnowsky took Beethoven, then twenty-four years old, to live at his house in Vienna, where the hot-tempered young man was petted by him and the princess and allowed to come and go as he pleased. There never was a composer more unfitted for society nor one more eccentric, yet he was welcomed at all the great houses, even though he called his audience "bore" if they talked with him, and even though he blew into a rage and things went flying in the air when things did not go his way. His untamed nature did not prevent noble ladies from going to visit him at his lodgings, and he kept right on with their music lessons, though he roared like a bull if they played wrong notes, tore the music in shreds or used the snuffers as a toothpick.

One glance at his portrait, of the arrogant brow and the aggressive mouth, tells us that he would not brook the slightest form of dictation. When staying at the country house of Prince Lichnowsky some French officers visited there, who refused to hear him play. Not being in the mood, he wished, and the prince said, in jest, that he would look him up. An angry scene followed, Beethoven returned to Vienna, took the bust of the prince from his desk and dashed it to the ground. His independence often carried him to coarse and brazen excesses; he asserted his right to social equality and fought for the free expression of his musical ideas. The nobility, it seems, did most of the toadying, in fear, perhaps, of starting this human volcano in eruption.

### BEETHOVEN'S OPINION OF GOETHE AND NAPOLEON

Beethoven could not tolerate Goethe's self-effacement in their presence, and he was fond of telling how let the poet was walking one day in the park when they met the royal family. Goethe stood aside, his hat in his hand, bowing obsequiously; Beethoven only pulled down his hat more tightly upon his head and walked straight ahead. The royal family, however, bowed to him, and he never even saw Goethe. Beethoven was immensely proud of his genius. "My nobility is here," he said, pointing to his forehead, when asked of the significance of the evenness of the front of democratic ideas, on his desk stood a bust of Brutus, who thumbed copy of Plato's "Republic," the lives of the heroes of the American Revolution. While Napoleon was at the height of his power, he admired and embodied in a symphony the triumph of France over despotism. But when Napoleon proclaimed himself Emperor he tore off the title-page and renamed the work the "Heroic Symphony." With this exception of his short stay at the house of Prince Lichnowsky, Beethoven was not attached to any royal house; he supported himself by orders for chamber music and received pensions from a few princes.

### SCHUBERT AS A MENIAL

Though Schubert was contemporaneous, his position in the salons of the nobility was no better than Haydn's and Mozart's. Writing from the country place of the Esterházy, where he was employed as a valet de chambre, he writes to a friend: "My fellow; the ladies' maid is thirty; my household is very pretty; the nurse is somewhat pleasant; my rival; the two grooms get on better with the Countess than with us; the Count is a little rough, the Countess is proud." He accepted his menial position without resentment. A good many of his musical ideas had their origin in the kitchen, was suggested by the singing of an air by the pretty housemaid.

### THE ARISTOCRACY OF BRAINS

What a brilliant contrast the days of Liszt and Chopin present! No more the composer the role of valet de chambre and the head waiter! The French Revolution had changed all that in freeing the artist from dependence upon court patronage. Now is the time for the aristocracy of brains! Here we find Liszt, full of high-falootin ideas, proud that the artist is the high priest of the people; we see him the spoiled darling of the salons; we see all Paris at his feet; we see the rivalries of countesses and duchesses; we see the attention and affection; we see him manage with consummate art many a comical squirmish as he sits declaiming at the piano. Among these noble ladies there was none more eager to secure the popular pianist as an inhabitant of her salon than the beautiful and brilliant Countess



## The Etude Gallery of Musical Celebrities



Ethelbert Nevin



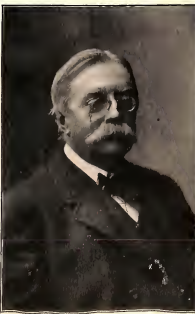
George Whitfield Chadwick



Edward Alexander MacDowell



Horatio William Parker



Dr. William Mason



Louis Moreau Gounchak

A GROUP OF FAMOUS AMERICAN COMPOSERS







## HOW TO STUDY SOME NOTED MENDELSSOHN COMPOSITIONS

By EDWARD BAXTER PERRY

(An analysis of some of the most used pianoforte pieces, including some of the best known "Songs Without Words.")

(KRONOS' Note—Those who are acquainted with Mr. Perry's helpful and entertaining work "Descriptive Analysis of Pianoforte Works," or who have had the pleasure of listening to his interesting talks at his various musical clubs, will read the following with especial pleasure. Mr. Perry is a virtuoso performer of much renown, particularly in the West, the South and the East. His large repertoire and familiarity with the literature should make him all the more so. It is to be regretted that Mr. Perry is totally blind. This article will be succeeded by another in the same series in the coming month. The next number will be upon the "Piano." In January, Mr. Perry printed an anniversary number commemorating the birth of Mendelssohn. The reader making a study of Mendelssohn will do well to procure this issue.)

It has come to be quite the fashion of late years, among a large class of musicians, to sneer at the piano compositions of Mendelssohn as shallow and superficial, and to relegate them more and more to oblivion; and not without a certain excuse.

His unvarying, blindingly innocent optimism; his smoothly rounded periods; his graceful, but never profound ideas, and his occasional unblinking use of pleasing but century-old musical platitudes are all out of keeping with the intensity and complexity of modern thought and feeling, and cannot but remind us of a very slender-waisted gentleman in full evening dress.

Compared with the vigor and variety, the uncompromising directness of the genius of Beethoven, or the fervid emotionality of Chopin, or the subtle mysticism and rugged force of the dual Schumann, Mendelssohn's style and prevalent mood suggest the perfect manners of the cultured man of the world, the social favorite rather than the fine frenzy of that genius which to madness is allied.

But this very happy serenity and polished elegance constitute his peculiar charm and one which has its legitimate place and use in the realm of music and should not be ignored.

To some natures, and they are not few nor the most unworthy, all extreme emotion, which they are not so constituted as to share or even understand, seems unreal, hysterical, delicious, and its unyielding embodiment in art strikes them as indelicate, even vulgar; while to those more richly though perhaps less fortunately, endowed emotionally, who demand that the fullest, strongest possible expression of life as they know it with its stress and strife, its tempests and conflicts, its unanswered questions and unsatisfied longings, even to these there come moments of lassitude when weary alike of the heights of fevered ecstasy and the depths of despair they sigh for the quiet valley of repose. Moments when it seems better to give over the struggle and the protest, and drift wearily on the stream of chance with shipped oars and slackened sails—with the will dozing beside the helm, and ambition gagged and fettered in the hold. To these, at such moments, and to the former class at all times, Haydn, Mozart, and Mendelssohn stand as the exponents of restful content, of delicate fancy, which pleasantly occupies without violently arousing the mind; of gentle moods, which lightly touch the surface of emotion as a swallow skims the sunlit lake without disturbing its darker depths, above all, of abstract beauty of form, of symmetry and finish, which gratifies the taste without exciting the feelings or arousing the intellect.

There are those who claim that this is the only true music, which is manifestly absurd. As well say that Wordsworth and Longfellow wrote the only true poetry. It is, merely the expression of one of the infinitely varied phases of human life and experience—more or less persistent or recurrent according to individual temperament and circumstances. It is not the highest or the best, but it has its place and use, and the first duty of the musician is to learn to recognize and appreciate all forms and shades of experience as expressed in music, and to render them all with equal fidelity and sympathy.

An art which met only the needs of a certain limited class, or of certain special occasions, would be limited indeed!

As a study of pure musical form the compositions of Mendelssohn, especially his "Songs Without Words," are unequalled. Their symmetry is perfect, though simple, free from elaborate embellishment and confusing complexity—reminding one of the earlier Greek architecture, restful but satisfactory.



A PORTRAIT OF MENDELSSOHN, BY H. VERHEL.

His periods are clear-cut, definite and well-balanced, easily grasped by the student, and there are few episodic or parenthetical passages and almost no interpolated cadenzas to distract the attention from the general outline.

One may select almost at random any one of these wordless songs to illustrate to a class the distinct eight-measure period, with the thesis and antithesis.

### THE SPRING SONG.

This is probably the most famous of the "Songs Without Words," and is written in Mendelssohn's happiest vein.

The mood it expresses is thoroughly in keeping with his prevalent mental attitude—happy, joyous and hopeful, full of love of life and a mild, pleasant exhilaration. It was written in London on the first day of June, 1822, and is a perfect embodiment of the composer's impressions of an English spring, so well described by Browning in the lines:

Oh, to be England now! not April's thrice,  
And whither woe in England now, some morning morn,  
That the blood-knight and the blood-knight's sheet  
Bound the slant face, and the slant face in the sky,  
With the blood-knight's sheet on the blood-knight's sheet  
In England now!

And after April when May follows,  
And the white-throat builds, and all the swallows!  
Hark, were you blighted poor, too, in the hedge  
Leaves to the wild wind, and scatter on the dust  
Blow, and the dew drops at the best spray's edge—  
That's the new thrush, the new thrush singing over,  
Just you should think he never could reap the  
The first, rain, careless nature!

The melody is a pure lyric suggesting a fresh young soprano voice, thrilling with exuberant gladness tuned to harmonious accord with the manifold voices of nature waking from their long winter silence in bubbling brooks, rustling leaves, and jubilant bird calls. Like the English skylark it soars and floats in the upper air, pouring forth its overflowing delight in a shower of golden notes the sunbeams made audible.

The light rippling arpeggio chords of the accompaniment should simulate the swaying branches, nodding the grass gently greeting to the passing breeze or the white birds clouding swiftly upon an azure sky.

The whole composition is instinct with delicate grace, yet with a certain joyous freedom and abandon only fully appreciated "when the heart is young."

### "THE SPINNING SONG."

One of the universal favorites is "The Spinning Song," a very clever bit of realism, as well as of tasteful melodic writing.

"The Spinning Song" has always been a familiar and much-used subject among piano composers on account of the tempting facility with which the idea can be expressed on the piano and the variety of moods which may be coupled with it.

Every spinning song contains two distinct elements. The literal imitation of the buzz and hum of the spinning wheel in the accompaniment and the lyric melody representing the song of the maiden or matron who sings at her work.

This melody may vary in mood through all the gamut of feeling from rapture to despair, according to the emotional state of the supposed singer which it is intended to indicate.

As for example, in Schubert's "Gretchen at the Spinning Wheel," the heart of the singer is breaking, and every throb of anguish quivers through the song, while the very wheel drones sympathetically in the minor key. In this one by Mendelssohn the mood is quite the reverse—careless, light-hearted, with the sunshine of youth's morning brightening it. Fancy a young, sanguine peasant maiden sitting at her open cottage door on a bright May morning at her daily, but no inkstone task of spinning. The wheel hums and buzzes at great speed under her supple, active foot, while her gay voice joins with the nesting robin in the blossoming apple or cherry orchard, in a tripping lit as light and free and joyous as the voice of the linnet, as fresh as the May breezes which toss the white blossom bells, of the apple-blossoms till they scatter perfume music in sweet showers over all the country side.

The whole mood is as riotously gay as the May morning, as happy as the untied heart of innocence; a mood which we are the shared-est and more cheerful to have shared—even though only for a moment.

### THE HUNTING SONG, BY MENDELSSOHN.

This is one of his brightest, most joyous compositions, thoroughly characteristic of his prevalent mood, and a fine piece of suggestive symbolic writing. It breathes the freshness and dewy aromatic fragrance of the woodland in daybreak, and presses throughout the buoyancy and elation, the carefree joy in life and action always naturally associated with a hunting scene.

One can feel in it the bounding pulses and superabundant vitality of youth and health, the stirring call of the wild.

It is singular that men are never so hilariously gay as when starting out to suffer and endure and death upon their innocent brothers of the forest, who have never shed them any harm and are as fond of life as they. Think of a man with all the resources of his trained mind, and strengthened by all the latest improvements of firearms, finding his greatest pleasure in mauling and murdering a deer that has committed no wrong, and has no means of defense, no chance for life or retaliation in the





## LEAVES FROM A TEACHER'S BOOK OF SUCCESS.

BY JULIA J. HARRISON.

That great attractive force that wins true success for the teacher is the same wonderful force that works the greatest miracles of the universe—and that force is Love. The reflex of being in love with your work and with your pupils is that they fall in love with their work and with you. It is a beautiful process, and one that works on immutable laws.

"Give to the world the best you have,  
And the best will come back to you.  
Give love, and love will be your friend,  
A strength in your utmost need.  
Have faith, and a victory will be yours,  
Your faith in your word and deed."

The heart of the youngest child will instinctively feel the difference between the spirit of outgoing love and the spirit of selfishness that thinks only of its own gains. To the one who teaches in the spirit of love, teaching is a noble profession, a divine art. He cannot but resent the degradation of so high a calling by the many in its ranks who are insensible to high ideals, indifferent to the vital interests of those placed in their charge—mere time-grinders and dollops-men.

However, it is only the "fittest who survive." No great or lasting success can come to the half-hearted. It is the man or woman whose love for his art makes of him an enthusiast who wins the smiles of fortune. As his warm touch that which by torpid springs into glad life. The pupil who lugged under the leadership of a careless guide, falling under the spell of the enthusiasm, wakes up to find himself in a realm of beauty, quickens his pace, and is soon making his way to the front ranks.

## A PUPIL'S MEMORANDUM BOOK.

As a help toward systematizing my work I have found it an excellent plan to provide each pupil at the outset with a little pocket-size memorandum book, which he brings with him to each lesson. In this book I enter the date of each lesson, with a statement of what the work is for the next lesson, adding the names of the days of the week to the next lesson, opposite which the pupil writes each day how much time he spends on the lesson and jot down after each hour of the lesson the work for next time in that particular part, so that when the lesson is finished the book is ready and no time is lost. It takes a little extra thought and work to keep these books, but I find that the results justify the effort. They induce systematic work on the part of the pupil, tend to make him more faithful in his practicing, and furnish a means by which the parents may follow closely their children's studies. The use of these books was the ground, partially, on which were sent to me two of the best little pupils that I have. The mother told me that she had heard of my method of writing up the lessons, "and," she added, "I liked the idea. It looked business-like and systematic to me. No teacher here has ever done this before."

A page from a recent lesson read as follows:  
March 12. Scale of E major—Review—4 ways.  
Arpeggios of Eb major.

Scale of C minor—2 ways.  
Schmitt—Finger Exercises, 24-30.  
Czerny—Ex. 8 & 9 Review.

Etude—Loeschhorn—30th memo. 1-1-First 16 measures. (Each hand alone—slowly—Cant.)  
"Romance." Ferber—Shade more carefully.

Wed. Thurs. Fri. Sat.  
Total.....

A most important preparation for each new pupil is to dispel all prejudices and preconceived ideas with regard to the pupil as imparted to you by others. Use your own methods with him and find out his traits for yourself. It was announced to me by a teacher that a certain little girl who was to study with me was "a terror." I have not found her so. True, her case requires more tact than most do, but with a judicious mixture of kindness and firmness, fun and seriousness, consideration and independence, we get along very well.

## THE TEACHER'S INDEPENDENCE.

Just a word about independence on the part of the teacher. I believe that every teacher who has high ideals should adhere to them in the face of the possible loss of a pupil. Your own dignity and self-respect is worth more to you success than a few dollars earned by sacrificing your ideals. I said to my pupils when I started out, "I do not want any pupils who will not work." One little girl wrote me, "I hope I shall not work." "I hope you will," I replied seriously. Later her work was falling below my standards, and I told her that I should not keep her as a pupil if she did not do better. The last two lessons since showed marked improvement. The thought that you are not beggars for your dollars, that your place as above instead of below, increases their respect for you a hundred-fold, and in the end more recognition and patronage is accorded you than you would ever receive by compromising your ideals and entering to low standards. It is possible for a teacher to make his work interesting in the highest degree to others if he is not growing all the time himself. When he comes to the place where he considers that he has nothing to do but to dispense the knowledge he has acquired, his forward march is arrested and he might as well pull down his flag of success. It is the wide-awake, progressive learner who makes the best teacher. To this end, there is nothing better for the teacher of music than the study of live magazine like *The Etude*. To read its pages is for the musician in the smallest hamlet to be brought into contact with all that is best in the great world of music. It is to be an instructor instead of a student. Nothing enhances the lesson more than a reference now and then to something in musical history or biography. The pupil needs to be made to feel that music is not a product of machinery or a species of jugglery, but a message from someone who has believed in blood life into themselves. In this I find a musical paper a great help. One of my pupils was studying recently a "Melody" by Reinecke. After he had played it through at one of his lessons I brought him one of the articles by Reinecke in *The Etude* for last January. I took time to get the number and showed him the picture of Reinecke, adding a few words as to his personality and work.

Good literature should be added to much of our teaching if a general business which pervades the mental atmosphere could be dispelled. So much is taken for granted and only half understood that some of the commonest terms are misunderstood by the pupils. The pupil cannot be expected to have lucid ideas on matters only imperfectly grasped by the teacher. There is little excuse for this where the teacher has access to good literature on his subject. A half hour's earnest study may clear up a point over which you have been stumbling for years. It should be the aim of every teacher to build up gradually a library of his own that shall contain some of the best books pertaining to the different branches of his art.

One of the ways in which this slowness of mental attitude to which I have referred is displayed is the unthinking manner in which many people use books. A boy who came to study with me recently began to bring any of his music with him. I asked him what he was doing studying this. "O, I was playing out of a black book" was his reply. This was hardly enlightening. The mysterious "black book" was brought to the second lesson and I turned it over to him. It was a well-known collection of Sonatas. He had begun the study of the long-suffering Opus 36, No. 1, of Clementi. I asked him what was meant by a "sonata." He did not know. This did not mean necessarily that his former teacher had not told him, for I do not know of any conscientious and interesting teacher, but it did mean that, for my part, I must do so before we went any further. The more over his ideas did not happen to extend, however, in the term "Sonata." I asked him about next, for he answered promptly, "Sort of frisky!"

## EXPLAINING MUSICAL TERMS.

I like to have a pupil take a good look at a new book which he is to use, and to see its acquaintance, as well as to see its composition or its style of poems, if it is a collection, and the name of the publisher, and taking at least a cursory glance through the preface. This helps to form in the pupil a habit of careful observation and acts as an initiation into the habit of study of his subject. He will then not need to describe a book by the color of its binding, but will have an intelligent idea of its contents.

Very often the derivation of a word, if pointed out to the pupil, will throw a light upon its meaning which will greatly aid him in understanding and remembering it. The following examples from our musical nomenclature will serve to illustrate:

"Andante," (Italian "going," from "andare" to go, compare German "gehen").  
"Coda," (from the Latin "cauda," tail);  
"Adagio," (from the Italian "arraggiare," to play on the larynx, "arpa");  
"appoggiatura," (Italian "appoggiare," to lean against);

"Claf," (Latin "clavis," key);  
"cecease," (French, "ceaser");  
"cadence," (from the Latin verb "cadere," to fall);

"scapce," (German "scapce," to cap, to head);  
"counter-point," (Latin "contra punctum," against the point);  
"fide," (French study);

"harmony," (from the Greek "harmos," a joining);  
"fibretto," (Italian diminutive of "fibro," book, from Latin, "liber");

"major," (Latin, "greater");  
"minor," (Latin, "smaller");  
"metronome," (Greek "metron," measure, and "nemein," to distribute, "assign");

"morendo," (Latin "moriri," to die);  
"nocturne," (Latin "nox, noctis," night, "nocturnus," the night);

"opus," (Latin, "opus," work);  
"pedal," (Latin, "pes, pedis," foot);  
"pinched," (Italian, literally "pinched");

"rubbish," (Italian, "rubbish," to be rubbed);  
"staccato," (Italian, past participle of "staccare," equivalent to "disaccare," to detach);

"tempo," (Italian, from Latin "tempus," time).

## SUCCESS DEPENDS UPON MODERATION.

As in all else, so in music-teaching, success depends on keeping to the golden mean of conscientious attention to detail, but not over emphasis on essentials; everything systematic without slavery to system; firmness which does not fall into careless indulgence; firmness which does not harden into severity; confidence in one's own powers, but not over conceit or derogation of the power of others; careful study on one's subject without carrying it to the degree where the health or social life are neglected—in all things, moderation should be our watchword.

Work carried on in this spirit will win success in any direction; but, more than the success which comes from the knowledge that the inward satisfaction that best, that we have poured into the lives of those in our charge the sum of our all—our love, our efforts, our strength, and whatever talents part faithfully, we are true builders of the great temple of Music, which numbers more worshippers than any other art in the universe.

## UNNECESSARY MOTIONS.

BY ANGE L. JOHNSON.

If you will watch some players very closely you will find that they often make use of many needless or really necessary. One so many needless free while at the keyboard. One should always continually under constraint is rarely so many players make that only tend to cause them to appear ridiculous. Pressing hard upon a key after it is improved is absolutely useless as a means of either pressing upon it, altering the tone, or yet many pianists of some instrument, playing a tremolo upon the string motion with the hands should be avoided. Fantastic avoided. Keeping time with the feet all times be the head and are undesirable motions. Some pupils have a habit of drumming or looking as fierce as a wild Japanese demon when they are approaching a difficult passage. Others sit back and dream when they are treating to the cartoonist's attitude, may be in player or hear absurd. No really good teacher will permit her pupils to do these things.

"If I look back on life I must say that little soul-ishment came from without to satisfy so needy a soul."—Richard Wagner.







## Short Practical Lessons in Theory

By THOMAS TAPPER

## THE TRIADS OF THE MINOR SCALE.

[The following is the sixth in Mr. Tapper's interesting series of articles on musical theory. As the study progresses it becomes more and more necessary to refer to earlier chapters. Readers of *The Etude* who desire a more complete understanding of the subject should read the installments in the April, May, June and August issues.—*Editor's Note.*]

The Minor Scale appears in three forms known as the Pure (natural or normal), Harmonic and Melodic. Form C then appears thus:

## Ex. 1.

Pure.



These forms should be familiar to the student from every pitch in the octave. While text-books treat of Triads in Minor as applied to all these three Scale-forms, usually the Harmonic form alone is studied thoroughly. By interval analysis we can readily group the following Triads of the C Minor harmonic scale into four classes:

## Ex. 2.



The Triads on I and IV are Minor.

The Triads on II° and VII° are Diminished.

The Triad on III+ is augmented.

The Triads on V and VI are Major.

Hence the Triad variety in Minor is greater than it is in Major. But of the seven Triads in the Major scale only one is dissonant, and that a very mild dissonance (vii°); in Minor three are dissonant; two are mild dissonances (ii° and vii°) and one is a rough dissonance (III+).

1. Any Augmented Triad may be the third degree Triad of a Minor key.

2. Any Diminished Triad may be the second or seventh degree of a Minor key.

Exercise 1. Write an Augmented Triad on C, F, B flat, G, E flat and state in what minor key each of the Triads is found.

Exercise 2. Write a Diminished Triad on C#, D#, F#, A# and state in what minor key each Triad appears as ii° and as vii°.

## II.

It is a rule of construction in simple part-writing in the minor mode that no voice should be made to sing the sixth and seventh (or seventh and sixth) degrees of the harmonic minor scale in succession. These two scale degrees are an augmented second apart; and it is assumed that an augmented second is difficult to follow—in the beginning it is best to observe this rule, though the rule does not necessarily apply to instrumental writing.

Examination of all progression possible in Minor, shows that the Augmented Second results when the Triads of ii°, V occur and when the Triads V, VI, (or VI, V) occur. By virtue of the rules learned in writing Major Scale Triads we should retain the common tone in the progression ii°, V, because it is a skip; and we should employ contrary motion of the upper voices with V, VI because it is a step-wise progression. The result of this is an augmented second (see soprano voice).

## Ex. 3.

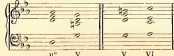


Examination of each voice part shows that the augmented second exists in both cases. We regard this interval as faulty; and we have discovered that two exceptions to the rules we have learned are necessary to avoid this interval.

Rule I. When ii°, V occurs in Minor, regard the skip as a step and use contrary motion of the upper parts.

Rule II. When V-VI occurs in minor, let the leading tone ascend; the other two parts regularly descend:

## Ex. 4.



It is evident that we must "watch out" in harmonizing Minor scale bases or we shall overlook these two exceptional progressions and get into trouble. The only way to avoid this is to mark below each tone of a Minor key bass its numerals and immediately to indicate every instance of ii°, V, and of V, VI. Thus:

## Ex. 5.



This supplies us with a danger signal—and if we see it far enough ahead we can keep on the track.

The preceding bass is a model. Observe the contrary motion of the leading tone in the progression V-VI. (For harmonization, see below.)

## ANALYSIS

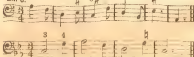
1. A hymn book should furnish several examples of four-part writing in Minor. Examine each voice part (that is sing it) and note the absence of the augmented second.

2. Examine two or more Minor key compositions for piano. You will probably find the augmented second is frequently employed. Why is it permitted here?

## APPLICATION BY WRITING

Harmonize these bases. First add the Triad numerals to each and check up every instance of ii°-V and of V-VI.

## Ex. 6.



## APPLICATION BY ANALYSIS.

Nothing is so common as carelessness unless it be the lack of consciousness that one is careless. Music, even in its simplest form, is a finely wrought artistic speech. We shall never know intimately its artistic structure unless we study it, think about it and reproduce it. Take for example the simplest piano composition in this issue of *The Etude*. Play it through and become familiar with its general message. Play the left hand part alone and hear in the mind the right hand part. Reverse this process (this is more difficult). Now try to hear it all as you read away from the piano; see every note and try to recall the sound of every impact. How many simple Triads do you recognize? Do any instances occur of the Triad used melodically? How many Cadences can you detect?

This suggests that analysis should always be made to keep pace with increasing knowledge. The more we learn, the more we should be able to see. And we may put it down as an important fact that a little knowledge thoroughly applied is of infinitely more service than a considerable amount that is not drawing interest.

## REVIEW QUESTIONS.

1. Where is the Diminished Triad found in Major? In Minor?
2. Where is the Minor Triad found in Major? In Minor?
3. What Minor Scale has for its signature four flats? Six sharps? Five flats?
4. Why should the Augmented Second be avoided?
5. What Triads in succession produce it?
6. How many forms of Minor scale do we recognize?
7. Can you sing each of these forms in tune away from the piano?
8. What interval in the Augmented Triad is dissonant?
9. What necessary tone of the harmonic minor scale must be indicated by a chromatic sign?
10. How many compositions in minor do you know intimately?

Harmonization of model bass.

## Ex. 7.



Ordinarily the student, having thus harmonized a bass, drops it and consequently secures no further knowledge of its possibilities. The following practices should, however, never be neglected. They soon result in the ability to hear written thought in tone. Many become comparatively skilled through the eye, but have no ear sense of what they write. Needless to say, it is the latter which is primarily important.

1. Play three of the four given voices and sing the fourth voice until all parts have been sung.
2. If the student is not a pianist all exercises may readily be made audible, say to a violinist, by singing the bass and playing the tenor, alto and soprano in appoggiato form, thus:

## Ex. 8. Viola.



3. Make each exercise a study in rhythmic alteration. The following will serve to illustrate this:

## Ex. 9.



An infinite number of such variations is possible.

# Self-Help Notes on Etude Music

By P. W. OREM

## FANTASIA IN C MINOR—MOZART.

This is the "Fantasia" from the celebrated "Fantasia and Sonata" in C minor, No. 18, in the "Cottin Edition." Of this double number the "Fantasia" is by far the more striking, although the "Sonata" is well worth study. We are presenting in this number of *The Etude* the first half of the "Fantasia," the remaining three pages will follow in *The Etude* for October. The piece is divided in this manner on account of the space required to present it in full without crowding the notation. This first portion may be brought to a temporary close with a chord in B flat major.

The term "Fantasia" was applied by classic composers to a piece not written according to any fixed rules or following any of the conventional forms, depending for its success upon the original invention or fanciful inspiration of the composer. Mozart's "Fantasia in C minor" is one of the finest examples extant. In this work Mozart seems to have anticipated the development or evolution of the modern grand piano. Certain it is that its demands are too exacting for the comparatively puny and insignificant instruments upon which Mozart was compelled to play. Much of this work sounds modern even at the present day, especially some of the chromatic progressions and enharmonic modulations. There are also passages which many succeeding composers seem to have appropriated as common property.

This piece must be played with dignity, freedom and dramatic fervor. We shall have more to say of it in next month.

## GALETTE IN D MINOR—J. S. BACH.

This is a standard choice, one of the most genial of Bach's shorter numbers, tuneful and sprightly, with the true flavor of the quaint old dance. This "Galette" is taken from the "Sixth English Suite." By "suite" is meant a series of successive dances. The suite as used by Bach consisted of a series of dances, usually all in the same or closely related keys. Bach wrote "English" and "French" suites, named respectively from the national dance movements of which they were made up. Other dances beside the gallette to be found in Bach's suites include the Allemande, Courante, Sarabande, Bourree, Gigue, etc. The classic suite is one of the immediate predecessors of the Sonata.

The famous pianist, Hans von Bülow, who was an enthusiastic student and admirer of the older classics, included this gallette in his recital programs. We give it with his editing and marks of interpretation. Note that the principal theme is first played through twice, then again fortissimo. Notice also the *staccato* bass part moving continually in eighth notes. Note that there is a difference in the *staccato* dots, indicating that the bass is to be more pointed or biting when played fortissimo, like the plucking of stringed instruments. Follow Von Bülow's execution for the trills in the right hand. Both the first and second strains of the gallette are written in three-part counterpoint. Each part is absolutely independent, and must be brought out in the manner of three separate instruments or voices, particularly in this case in the second strain. Note in the 31st and 32d measures of the piece that half rests are given, indicating a temporary silence in the middle voice part, so allowing the other parts to rest the middle voice part enters with the principal motive. The small notes at the close of the second strain have been added by the editor to fill out and enrich the cadence when played on a modern piano.

The "Trio" or "Musette" is in D major (the parallel major key). A "Musette" is a bag-pipe type of melody on account of its unchanged, unchanging mental basis. Note the continually recurring D of the left-hand part of this *musette*. The term "Trio," applied to the second part of a piece, was formerly

so called because this portion was nearly always written in three parts or for three instruments. This portion affords contrast to the preceding, and is to be played more quietly, in a somewhat monotonous manner.

## SCHERZETTO—F. P. ATHERTON.

This is a fanciful waltz movement by an American composer whose work is familiar to our readers. It is one of his best pieces. It should be played in the style of a piece of ballet music, delicately and capriciously. Although taken in rapid time, considerable freedom of movement is allowable. The three principal themes must be well contrasted, both in color and in quality of expression. A fine recital piece.

## BOAT SONG—L. J. O. FONTAINE.

This is a graceful and pleasing novelty by an American composer who has been several times successfully represented in our music pages. It is a *bozette* employing technical and accompaniment figures of the type made popular by Rubinstein in his famous "Kammer-Ostrow." The chief technical problem lies in the smooth execution of the second theme. The double note accompaniment of the right hand must be played evenly in a light, rippling manner. The melody in the left hand must be well brought out, the broken chords played neatly and distinctly, without clumsiness.

## AL FRESCO—F. G. RATHBUN.

Many of Mr. Rathbun's pieces have been greatly admired. We are, this month, introducing a work of his hitherto unpublished, "Al Fresco" is a graceful caprice, written in this composer's best vein. The title "Al Fresco" is a familiar quotation from the Italian, meaning "to the open air." The piece should be played in a spirited manner with light, crisp touch.

## FANTOMIME BALLET—C. W. KERN.

This is a characteristic number of the *intimate* type, popular in style and treatment. It is tuneful and full of go. The first portion, which is tuneful in a snappy manner, the trio section with breadth and sincerity. This will make a taking recital number.

## WHEN THE DAY IS DONE—ERWIN SCHNEIDER.

This is an expressive, meditative "song without words." The themes must be given out very *legato*, almost in the organa style. A discriminating use of the pedal will aid in the proper rendition of this piece.

## STROLLING PLAYERS—J. T. WOLCOTT.

A joyous six-eight movement in the style of one of the characteristic old English dances. Technically, this piece reminds us of one of Stephen Heller's well-known studies. It will afford excellent finger practice. Notice the bell-like effect gained from the holding note against the theme in the repetition of the first strain; a simple but very striking device. Play this piece with fire and precision, at a rapid pace.

## FESTAL MARCH—G. LAZARUS.

This stately march movement is not at all difficult to play, but it has an effect truly sonorous and festive. This piece might also serve as a useful organ number. The composer, Gustav Lazarus, is a well-known contemporary German musician and an *Ermit* player. This piece should be taken at a steady pace, well accented, not too fast.

## PRairie Flower Waltz—R. L. BECKER.

This is a neat and interesting waltz movement for an early third grade or advanced second grade pupil. It affords an excellent opportunity for training the left hand in giving out a melody in the singing style. This piece demands expressive phrasing and well rendered it will prove equally as effective as many more difficult pieces of the same type.

## THE PROCESSION PASSES—H. J. STORER.

This is an easy teaching piece in characteristic form, written in the style of a patrol. Second grade pupils will enjoy this number. It requires a steady, rhythmic swing.

## SHOWER OF STARS (FOUR HANDS)—P. WACHS.

As a solo this piece is one of the most popular of all Paul Wachs' many piano-forte compositions. In the four-hand arrangement, for which there has long been a demand, it should prove equally effective and even more brilliant. The present arrangement is such that the second part may be played by a third grade student of moderate attainments, while the first part is played by a more advanced student or by the teacher. Such an arrangement is frequently of advantage in recital work. The first part should be played in a sparkling manner with the utmost brilliancy.

## "THE SON OF GOD GOES FORTH TO WAR" (PIPE ORGAN)—GEO. E. WHITING.

This is a useful hymn tune postlude, founded on S. B. Whitney's popular processional tune. In its brilliant and striking for any festive occasion. The composer's registration should be followed as closely as possible. This postlude is from a set of six (all on well-known hymn-tunes) one of which, "Duke Street," has appeared in a previous number of *The Etude*.

## BLUE EYES (VIOLIN AND PIANO)—W. C. E. SEEBOLCK.

This piece affords the violinist an excellent opportunity for displaying the lower registers of his instrument, and for cultivating the sustaining stinging note. The second theme makes a beautiful G string solo. It is a lovely number.

## THE VOCAL NUMBERS.

Three songs, all absolute novelties, appear in this issue. Each is of a totally dissimilar type. E. MacLean's "To You," is a fervid, emotional setting of an artistic and appealing bit of verse. Miss MacLean is a promising American composer, and we would regard this song as one of her best efforts. It demands an excellent rendition with a discreet piano accompaniment. F. A. Williams' "Cobwebs" is a fanciful little *encre song*. The poem is a delicate sympathetic. Mr. Williams is well known as a clever writer of piano pieces and his admirers will be pleased to see him breaking into the field of song. Walter Pulitzer's "Reveries of Home" should and appeal. "Old Folks at Home" has been introduced, entering naturally and without any cleverly straining after effect.

## "THE ETUDE" OFFERS A PRIZE OF \$1500

for the best method (with examples and exercises) of teaching how to play three notes against two in the same time as two notes in the left hand or visa versa. This is a troublesome teaching problem, one that confronts every pupil sooner or later, is considered one of the greatest stumbling blocks to every amateur. It is a subject on which very little has been written. The conditions of this contest are:

1. All answers must be in before January 1, 1914.
2. All answers must be legibly written on one side of a sheet of paper.
3. The author's name and address must be written at the top of the source sheet.
4. In no case must more than 300 words be used.
5. The exercises can be either original or selected.

For thirty years Hans von Bülow has been expressing and actively furthering everything that is noble, right, high-minded and free-minded in the regions of creative art. As virtuoso, teacher, conductor, composer, propagandist—indeed, even sometimes as a humorist—Bülow remains the chief of musical progress, the initiative born in and belonging to him by the grace of God, with an impassioned perseverance, incessantly striving after the ideal, and attaining the utmost possible.

## L.J. OSCAR FONTAINE, Op. 81

Moderato M.M. 68

[illegible]

*Ped. simile*

*D.S. al Fine*

# PRAIRIE FLOWER

WALTZ

Tempo di Valse M.M.  $\text{♩} = 54$

RENÉ L. BECKER, Op. 17, No. 1

*marcato*

*cal.*

*a tempo*

*D.S. a tempo*

*cal.*

*p*

*mf*

*marcato*



*col. atempo*  
*L'istesso tempo*  
*Fine*  
*calando*  
*D.S.*

This musical score is for a piece titled "THE ETUDE". It is written for piano in G major (one sharp) and 2/4 time. The score consists of three systems of staves. The first system begins with a treble clef and a key signature of one sharp. The tempo is marked "col. atempo". The second system includes the instruction "L'istesso tempo" and ends with a "Fine" marking. The third system features a repeat sign with first and second endings, marked "calando" and "D.S." (Da Segno).

## FESTAL MARCH

## FESTLICHER MARSCH

GUSTAV LAZARUS

Moderato molto maestoso M.M. ♩ = 104

*f*  
*Ped. simile*  
*respres.*  
*atempo*  
*Largo*

This musical score is for a piece titled "FESTAL MARCH" or "FESTLICHER MARSCH" by Gustav Lazarus. It is written for piano in B-flat major (two flats) and 2/4 time. The tempo is marked "Moderato molto maestoso" with a metronome marking of 104. The score consists of four systems of staves. The first system begins with a treble clef and a key signature of two flats. The tempo is marked "Moderato molto maestoso M.M. ♩ = 104". The second system includes the instruction "Ped. simile". The third system features a repeat sign with first and second endings, marked "atempo". The fourth system is marked "Largo" and ends with a double bar line.

## SHOWER OF STARS

CAPRICE

Secondo

PAUL WACHS

Maestoso

Allegretto M.M. ♩ = 132

*f*

*p*

*p*

*mf*

## CAPRICE

PAUL WACHS

**Maestoso**

Maestoso

Allegretto M.M. ♩ = 132

PAUL WACHS

8

*p scintillante*

*mf molto legato*

## THE ETUDE

## Secondo

First system of musical notation. The treble staff contains a series of eighth-note chords, starting with a piano (*p*) dynamic. The bass staff contains a series of eighth-note chords, starting with a piano (*p*) dynamic. The system concludes with a *Fine* marking.

Second system of musical notation. The treble staff features a series of eighth-note chords, marked *f marcato*. The bass staff contains a series of eighth-note chords, marked *f marcato*.

Third system of musical notation. The treble staff contains a series of eighth-note chords, marked *ff*. The bass staff contains a series of eighth-note chords, marked *ff*.

Fourth system of musical notation. The treble staff contains a series of eighth-note chords, marked *p*. The bass staff contains a series of eighth-note chords, marked *f*.

Fifth system of musical notation. The treble staff contains a series of eighth-note chords, marked *ff allarg.*. The bass staff contains a series of eighth-note chords, marked *ff allarg.*. The system concludes with a *D.S.* marking.

## Primo

8  
*p subito*

8  
*Fine*

*f* *II* *II*

8  
*ff* *II*

8  
*p* *f* *scintillante*

*f* *II* *II*

8  
*ff allarg.* *D.S.*



Edited by Hans von Bülow

## GAVOTTE

in D MINOR

JOH. SEB. BACH

Allegro molto M. M. ♩ = 78

*pp*  
*il basso sempre leggermente staccato*  
*ff* *più animato*  
*tranquillo*  
*p* *più dolce*  
*cresc.* *non legato*  
*più marcato il tema*  
*più f*  
*ten. fine*

Meno vivace M. M. ♩ = 69

La minuetto

TRIO

*p* *grazioso*  
*più animato*  
*più f*  
*ten. fine*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

## THE PROCESSION PASSES

**Maestoso (tempo giusto)** M. M.  $\text{♩} = 120$

H. J. STORER, Op. 13, No. 4

The Bass smooth and sustained

# THE ETUDE

## SCHERZETTO

### A LA VALSE

Allegro brillante M.M. ♩=72

F. P. ATHERTON, Op. 185

*ff* *f* *p* *rall.*

*a tempo* *mf* *cresc.* *f* *mf* *f* *rit.* *a tempo* *mf*

*f* *dim.* *last time to Coda* *1st time only*

*Piu mosso* *CODA* *ff*

*soaremente* *Poco meno ten.* *ten.* *ten.* *ten.* *poco accel.*

*cresc.* *f* *mp* *soaremente*

*Poco animato* *piu cresc.* *f.c.*

\* From here go back to the beginning and play to "1st time only," then play Trio

**Trio A**

*f* *p* *mf* *acc.* *mf* *D.C.*

*p con grazia*

## STROLLING PLAYERS

MORRIS DANCE

J. TRUMAN WOLCOTT

**Allegro M.M. ♩ = 144**

*f* *p* *cresc.* *Fine* *D.C.*

\* From here go back to beginning and play the first part including the Coda

## FANTASIA IN C MINOR

form "Fantasia and Sonata"

No.18

"COTTA EDITION"

W.A. MOZART

[illegible]



This image shows a page of musical notation for a piano piece. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also articulation marks and slurs throughout the piece. The tempo is marked "Allegro m.m." and the number "144" is visible, indicating the tempo in beats per minute. The page is numbered "144" in the top right corner.

Musical score for "THE ETUDE". The score is written for piano and features a variety of musical techniques and dynamics.

**First System:** The right hand begins with a melodic line marked *espress.* (expressive) and *legato*. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

**Second System:** Continues the melodic and accompanimental patterns. Dynamics include *p*, *cresc.*, *f*, and *p*.

**Third System:** The right hand features more complex melodic figures with slurs and accents. Dynamics include *f* and *cresc. poco a poco*.

**Fourth System:** The right hand continues with intricate melodic passages. Dynamics include *f* and *poco rit.* (poco ritardando).

**Fifth System:** The tempo changes to **Allegro**. The right hand plays a rapid, flowing melodic line. Dynamics include *f* and *poco rit.*

**Sixth System:** The tempo changes to **rapidamente**. The right hand plays a very fast, dense melodic passage. Dynamics include *f* and *rall.* (ritardando).

The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5). The key signature is one flat (B-flat).

\* For explanation of this close see "Self-Help Notes" opposite first music page

**Non troppo allegro** M.M.  $\text{♩} = 96$

CARL WILHELM KERN, Op. 191

[illegible]

\* Play first of Trio; then go to the beginning and play all the first part including Coda.

## THE SON OF GOD GOES FORTH TO WAR \*

HYMN TUNE POSTLUDE

GEO. E. WHITING

Registration: { Gt. to Mixture  
Sw. to Gt.  
Full Ped.

March tempo M.M. ♩ = 108

MANUAL *f* *ten.* *ten.* *ten.* *ten.* Full

*SPED.*

to Mix's

Full

*a cresc.* *ff* *f* *ff*

Ped. *ff* *ff* *ff*

to 8' (Sw. closed)

*p* *penantabile* to Sw. Reeds

Full

to Mix's

Full *ff* *f*

add Full Sw

*cresc.* *ff* *cresc.* *ff*

Ped. *ff* *ff* *ff*

\* Melody by S. B. Whitting    *a* By opening the swell

to 8'

*p* Sw. Reeds

to Mix's ten. 1 2 3

ten. 2

*rall.*

Sw. Reeds 8'

*RIENO MOSSO*

Gt. Diap.

*pp*

Gt. Gamba

*f*

Sw.

The

*ff*

*dim*

## Tempo I.

Son of God goes forth to war, A king-ly crown to gain, His blood-red banner streams a - far, Who fol - lows in His train? The

*ff* Full

*ff* Ped.

*ten.*

*ten.*

*ten.*

*ff*



## THE ETUDE

Son of God, goes forth to war. Who best can drink His cup of woe.

Tri-um-phunt o - ver pain; Who pa-tient bears His cross be-low, He fol-lows in His train.

AL FRESCO  
CAPRICE

F.G. RATHBUN

Allegretto M.M.  $\text{♩} = 112$ 

*mf* *brill.* *L.H.* *Maestoso* *delicato* *f*

TRIO

*idolée* *p*

*scherzando*

*pp* *mf*

*rit* *a tempo* *p*

*Fine* *p*

## WHEN THE DAY IS DONE

SONG WITHOUT WORDS

ERWIN SCHNEIDER

Andantino M.M. ♩ = 76

*p*

*marcato il canto*

*cresc.*

*f*

*poco rit.*

*a tempo*

*cresc.*

*f*

*Piu mosso*

*Con anima*

**TRIO**

*p*

*cresc.*

*D.S.*

*dim. e rall.*

\* From here go back to ♩ and play to Fine; then play Trio.

# BLUE EYES

## SONG WITHOUT WORDS

Andante cantabile M. M. ♩ = 92

W. C. E. SEEBOECK

VIOLIN

PIANO

1st time

Last time only

G String - a tempo

rit.

pp

mp expressive, very broad

rit.

pp

Fine

mp a tempo

rit.

a tempo

rit.

mp

a tempo

rit.

a tempo

rit.

mp a tempo

rit.

rit.

f

dim.

D. C.

## REVERIES OF HOME

WALTER HEWETSON

WALTER PULITZER

*Andante con moto*

She  
The

sat in the light - ed thea - tre In all her beau - ty and pride, And lan - guid - ly gazed at the  
stage had fad - ed be - fore her, She saw her own south - ern land The south - ern moon bright - ly shone

play - ers Whilst flat - ter - ers thronged by her side, Tired of her life and its fol - ly, But  
o'er her. And sil - vered the gleam - ing sand; Pal - met - toes bor - dered the riv - er, And

*roll.*  
bound to its tin - sel and glare; She start - ed when up - ward there float - ed The dear old South - ern air  
dark - ly the pines stretch - ed a - long, As up from the old cab - in win - dow There float - ed the dark - ies' song

*roll.*

*f espress.* *mf*  
'Way down up - on the Swan - ee Riv - er Ah, how it thrilled her through For Fate her life had

*f agitato* *mf più lento*



sev - ered From child-hood's friends so true. How far from home she'd wan-dered

Now she must ev - er roam Far from the old plan - ta - tion Far from the old folks at home.

## COBWEBS

FREDERIC FAIRCHILD SHERMAN

FREDERICK A. WILLIAMS

*Moderato*

*p*

I passed the fair - ies' gip - sy camp, Be-

*pp*

yond the wood at dawn, And saw their film-y gar-ments spread, To bleach up-on the lawn; While in the ro-sy

*ppp*

glow of morn, Dew-damp-ened and sun - kissed, Up - on the green-ech la - cy-piece, Lay like a bit of mist.

*dim.* *ppp*

## THE ETUDE

To Miss Edith H. Moss.

## TO YOU

MARIE BEATRICE GAMON

E. MAC LEAN

Moderato

Some-where, I know, from the blue of the sky God caught a gleam of the ra-di-ant blue

Held it in ten-der-ness, then let it melt In-

to the eyes of you. Some-where, I know, from the gold of the sun

God caught a ray of its shin-ing so true, Held it all lov-ing-ly then let it glow

Deep in the heart of you.

LA.

THE TEACHERS' ROUND  
TABLE

Compiled by N. J. COREY



## CHERRISHING INDIVIDUAL PREFERENCES

1. Please explain the word technique.

"It is advisable to force a pupil to take up such playing, such as Potpourri, Raguettes, etc., when she is physically more adapted for lighter work and should a teacher endeavor to avoid the monotony of a quick lesson when partial to slow movements?"

2. The word technique is derived from a Greek word which means art, that is from *techné*, from a root which means to work or produce. It is a word which is applied to the practical side of an art or science. In science, which includes musical theory, it applies to terminology, as technical terms, phrases, etc. In practical performance it has reference to one's acquired facility in controlling and operating one's fingers and hands in playing.

When a limited technique you can only play simple music, but if you practice until you acquire a virtuosic technique you may become a great pianist. When you practice with exercises you are giving your attention to the acquisition of technical facility, or the mechanics of playing, an acquirement that is absolutely essential in interpretation. It is impossible to interpret adequately if the technique is bungling and lame.

3. It depends altogether upon what the pupil's aims may be. If she intends to use her music only as a parlor accomplishment, you cannot legitimately force her to study such music, as she does not care to learn. You might urge her to do so for the purpose of broadening her musicianship and increasing her facility, although she might not acquire sufficient technique to play it out of a musician's ear. If your student aims to become a pianist, she should be urged to develop both power and speed. If she is studying music professionally and cannot afford to confine her efforts to what she likes, or nourish any of her predilections at the expense of her musical growth. If she lacks power and breadth she should make a special study of it, for even when she comes to the part of music in fashion and chooses to play the part, there will which she appears to the student will need to play with occur passages in which will be even more true in the matter of speed. Without velocity a player is seriously crippled and could take no place among piano players. Under these conditions she should work early and late for speed and breadth of interpretation, in order to possess musicianship. She will, in the end, interpret the music in which she has a special interest all the more musically as a result of her development along general lines. One may be a specialist, but even it will be narrow and uninteresting if the attention is confined solely to it. Even though your students do not expect to become public performers, yet I should advise you to urge them to study speed and power for their own improvement along the lines they most love.

## THE YOUNGEST PUPILS.

4. I have three little girls who began to be taught music between the ages of six and seven years of age. I always start at eighth notes, and then at half notes. I have found that the older ones at this time have more understanding than the younger ones. I have found that the older ones at this time have more understanding than the younger ones. I have found that the older ones at this time have more understanding than the younger ones.

No definite length of time can be specified for keeping pupils at table work, as individual ability varies so much. Some will learn to read in two weeks, while others would require a month to accomplish what others would require a week to do. You should have a series of carefully planned exercises and finger movements which will make and when the pupil has acquired the ability to make the motions she will be ready to try them on the keyboard. The majority of the table exercises should be of such a nature that they can be transferred to the keyboard after the fingers have learned to make the motions on the table.

When the children begin to try to learn the notes you should have a series of five-finger exercises and little pieces, which you have copied out in figures, each figure, of course, referring to its respective

finger. These you can copy from the simplest little piece on five notes that you can find. The following will serve as an example of how it may be done:



The upper line, of course, is for the right hand and the lower for the left. They should be practiced separately and then together. The motions for these may be first learned on the table, then played on the keyboard. They should not only be played in the C major position, but in several keys, including those with black keys. During this time students may be drilled mentally at each lesson in reading the notes. Then the first attempts to read printed notes and play at the same time should be by means of these little five-finger pieces which have already been learned and memorized. Recognizing the music, as they for the first time translate the notes at the keyboard, will assist them very greatly. During all these first exercises they should learn to count aloud. Do not try to puzzle their infatigable minds with the arithmetical values of the notes, but simply explain to them how many counts they are to put on the open oval note that has a stem, and on the black note with one stem, etc. Simply explain each as you encounter it, and they will gradually gain a conscious knowledge of the note values when their names as quarters and halves can be explained.

When they have passed through this early stage you can take up with them Presser's First Steps in Pianoforte Playing, and they will gradually emerge into that stage of progress which you say you understand.

5. An excellent book for you to procure and study carefully in connection with your work with very small children is Lundon and Batchelor's "Kindergarten Method of Music." It has been a course of preparation for some months, but is now on the market and will prove invaluable to you and the small children to teach. You will find those who have small children to teach, will be surprised, on looking through the work, to observe how much more the kindergarten student will know about the elementary essentials of music than those taught in the average way.

## ARPEGGIOS.

1. Are all scales and minor arpeggios fingered

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

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(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

(1, 2, 3, 4, 5) in the first position?

school year into four terms of ten weeks each. In twenty lessons, with one lesson a week, the term has ten lessons, and prices are made accordingly.

3. To answer this question with any sort of fullness would require more space than can be commanded. You can inform yourself, however, by procuring copies of the Standard Graded Course, which is a book which its name implies, a standard measuring rod, as it were, by means of which the pupil's progress may be determined. In each book you will find a list of standard compositions, both classical and popular, which will give you an idea of what sort of music a pupil should be playing in each grade. Speaking in a general way, a pupil ready to enter the fourth grade should have completed at least one-half of the second book of Czerny-Lieblich and selections from Heller's Opus 47.

4. Arpeggios should not be taught before the scales. Teachers differ as to how soon they should be introduced, but I should say not before the pupil has a fair knowledge of scale construction. The arpeggios should first be learned in one octave positions, and later in two octaves. When they can play them readily in this manner they can begin the practice of them in four octaves.

Before beginning the practice of the "Grand Arpeggios" it is much better for the pupil to thoroughly practice the first group of arpeggios in all keys, acquiring a fair amount of speed. Before taking up the second, third and fourth groups, the fifth, or "Grand Arpeggios," may be begun. These various groups are all important in the student's education.

## COURSES OF STUDY.

"Will you kindly tell me what studies to take in connection with Bach's Two and Three Part Inventions, and Czerny's Finger Exercises, Opus 47?" Also what technical studies, as I wish to make it a rule to have at least one study as I can take lessons at present. What course would you consider these studies? What compositions should I have?"

A person situated as you are will find the Standard Graded Course invaluable, for by means of it you can keep track of yourself. It is in ten grades. Using it as a standard of comparison, I should say that Czerny's Opus 47 is in the third grade, and the Three Part Inventions the seventh. Unless you feel that you have thoroughly conquered the third grade you would better take up the second book of Czerny-Lieblich, the First Study of Bach and Heller's Opus 47. For music you will find many recommended pieces in the Standard Course, and may procure Mathews' Standard Third Grade, and may find the second book of the Czerny-Lieblich, and up Bach's Little Preludes, Presser's Octave Studies and selections from Heller's Op. 47 and 45. For your Heller course you can, if you prefer, send for a copy of "Thirty Selected Studies," by Heller. These are selected from Op. 47, 45, and 45. For your own you can select from the following collections such as please you: Modern Studies, in two volumes; Album of Lyric Pieces, and Mendelssohn's Songs Without Words.

For the fifth grade take up Crauer's Fifty Selected Studies; also Bach's "Lighter Compositions," and selections from Heller's Op. 46. For octaves, Doering's Schumann's Op. 10. For pieces select from the following collections: Mathews' Standard Fifth and Sixth Grade Pieces, Concert Album, Classical, and Concert Album, Popular, also Album of Compositions, by Grieg.

In the sixth grade you will finish the Crauer, take up Czerny-Lieblich, book three, and Bach's Two Part Inventions. These latter should not be looked upon as studies, though indispensable as study material. For octaves, the second book of Doering. For music, Album of Beethoven's Sonatas, Chopin Album, and also Nocturnes and Valses.

If you have done good work you will be ready, in the seventh grade, to take up Clementi's "Grados ad Paraiso" and Bach's Three Part Inventions. For technical exercises throughout the course Mason's "Scale and Technique," in four volumes, will study to its principles. Or the recently published "School of Technique," by F. K. is a fine compendium of standard technique, containing what it will require years of practice to master.

## A PENDANT TO THE LATTER.

"I am an 'old student' forty years of age. Circumstances interrupted the work I began in early life, although I never abandoned it. During the past four years have again taken lessons. It seems to be a necessity to me, and I am anxious to still continue my practice, and to know what it will be possible for me to do without a teacher. What course of study would you recommend? I know I lack technique, free writing comes easy, fluid execution requires much hard work. I am willing, however, to take up any work to develop it. In my opinion I have never been given notes, but I feel that I would be of no assistance to me. In spite of my age my fingers are not stiff with the country, and I have any amount of patience."

The course laid out in the answer to the preceding question you will find suitable to your needs. If, as you say, you have finished Czerny's Opus 745, and have done your work thoroughly, you will be able to begin with Cramer. I would suggest, however, that you take up the study of Bach and use all the material suggested in the various grades, beginning with the "First Study of Bach." The Bach style is so *not* general that it is well, no matter what your degree of advancement, to work up to it from the simplest to the difficult, especially if you are working without a teacher. Scale practice will be of inestimable benefit to you, as also all kinds of technique. Therefore you would better procure either Mason or Philipp, as I have recommended in the foregoing, and begin the daily practice of a series of technical exercises.

## DESIRES TO STUDY COMPOSITION.

"What would be the best course for a beginner, twenty-one years of age, who desires to learn music thoroughly, with a view to becoming famous as a composer, and to be able to play all the instruments in his ear, but realize that if I wish to attain any standing in the musical world I will have to learn it by rote. I have no expectation of becoming either solo or famous, but, nevertheless, feel that I wish to do so."

You are living in a large musical center, where you can have no difficulty in availing yourself of every opportunity. There are famous names right at hand, and a number of conservatories. Talk the matter over with some of the well-accustomed teachers near you and arrange to begin the study of piano and theory. The ability to play the piano will be invaluable to you in your composition. The piano will be of more value to you than any strictly solo instrument. It is a good test your harmonies and progressions as you learn them, and become thoroughly familiar with their various effects. The fact that you are twenty-one years of age is no drawback for the work you wish to do. All the better, for you will doubtless devote yourself with serious energy, and therefore make rapid progress.

## ETUDES.

"In the Standard Course for the Piano, and also in the Brown's Course that I have, there are no other studies recommended than the famous ones. I am bewildered. If one wished to fit himself for a teacher, would he not be best to go to the end of the 'First Steps,' followed by the Standard Course, what other studies would he need? What can you tell me of the collections of studies and of examinations for associate and fellowship degrees?"

Many studies have accumulated during the years in each grade, and many of them of such excellence that it is often confusing to decide which to make use of. Some of them temperamental adapt themselves to some teachers, and others are more fitted to the hands of certain pupils—matters that can only be decided by experience and practice. You would certainly be very unwise to try to practice them all. As you begin to acquire experience as a teacher it will be well for you to gradually make yourself familiar with the various studies and their characteristics, and you will then be able to draw upon them to fit the peculiarities of your pupils. Their needs may differ. You will find answers to that portion of your question that concerns the "First Steps" in recent numbers of THE ETUDE.

The College of Musicians was a branch of the Master Teachers' National Association, and was a laudable effort to establish a standard of musicianship. Credentials issued by its board of examiners were a sufficient voucher for the musicianship of any teacher who may have passed the ordeal. I have not heard anything about it for several years and think it has passed out of existence.

## THE INFLUENCE OF THE READING OF MUSIC ON THE EYE.

BY PROF. DR. HEST.

(Translated and arranged expressly for THE ETUDE by F. S. L.)

A NORMAN German oculist, who is often consulted by musically gifted young persons affected by weakness of sight or defect of vision as to the advisability of adopting music as a profession, says that the eyes are fitted for all other bodily occupations so long as they are in a thoroughly healthy condition they are capable of an enormous amount of work. Long-continued reading of the notes, he says, is no more trying than the effort involved in ordinary reading or writing, and we all know that both are often carried on day after day, and from eight to ten hours of study, without injury to the sight. He continues:

In two cases only do the eyes require sparing: at the period of bodily growth and when they suffer from general physical illness or weakness, or from some form of eye disease. Unfortunately, it is not customary to give special consideration to the eyes of the child during its development to years of adolescence and beyond; the pupil who, vaguely prompted by a feeling of inability to accomplish all his expected work, neglects his eyes, falls into the reproach of idleness, and this, to be sure, may often be the case. Among the working classes few even begin to use the eyes for reading and writing in later life so much as they do in the few years of their attendance at school. These years, however, come at that time of life when they should be confined to work requiring a short focus, but be exercised at long range. What wonder, therefore, that the youthful eye, overtaxed by hours of reading and writing, falls a prey to short-sightedness and other ills! The fact that schoolrooms are well lighted, that books are printed in type large and clear, is of but little service. In childhood our organs adapt themselves to the demands made on them; if the eye is used a great deal to distinguish distant objects, as is the case in country life, it develops in such a way as to secure sharply defined images at that distance; if a child sits bent over a book much of his time, his eyes grow near-sighted, or, if he is apt to grow more or less near-sighted. This is, to be sure, no serious defect and can readily be corrected by the requisite glasses, but to avoid the remedy by not acquiescing the defect is certainly a more desirable course. Short-sightedness is detected by near-sightedness than city children, and these attending public schools less than students in academies and seminaries of the higher grades. Of public school, from five to six per cent of the pupils are near-sighted; of those in high schools and similar institutions, from thirty to forty per cent.

## NOTES NOT AS TRYING AS PRINT.

So far as the reading of notes is concerned, they have the advantage of being at a greater distance from the eye than printed matter. Therefore children who have hereditary tendency to short sight, or who have already acquired it to a certain degree in school, are less to be discouraged from the study of music than from other tasks which require closer application, such as reading, writing, sewing, and similar occupations. At the same time it is not advisable to read even music too long at a time. Compared with the free use of the eye out of doors in the various sports and plays, it holds the place of an employment demanding a close focus, and if carried on to excess may lead to near-sightedness. As the child's eyes have reached the age of twenty-five he may occupy himself with the notes as much as he likes without danger of injury to sight, or, if already near-sighted, of increasing his myopia.

Very different with those whose eyes are naturally weak or when they are in a diseased condition. One must distinguish between disturbances that can be corrected by means of glasses and those which cannot be remedied in this way. The latter are not to be attempted. Weak sight and short sight are much the same thing, but this is a mistake. Short sight can be relieved by corrective glasses, which is not the case with weak sight or the lack of clearly defined outlines to objects perceived. It may be emphasized that the musician who objects to the use of glasses is making the normal action of the eye should always be established through the proper glasses.

It used to be the practice to prescribe different glasses for the reading of music by near-sighted children than those used for reading and writing and for distance, but now, since in exceptional cases, it is found better to rely upon the same for all the varying conditions of vision, it is important that the music be well lighted, but not with such brilliancy that the sheet dazzles the eye in comparison with a room otherwise dark. The light itself, too, particularly when modern intensive methods of illumination are used, should be concealed from the reader's sight. In this respect the old-fashioned candle gives efficient service, since its flame never dazzles, and if one is not sufficient, several will be found ample to afford a soft, mild and clear light.

## THE SPIRIT OF STUDY.

BY D. A. CLIFFINGER.

I SUBMIT the proposition that no teaching can be successful unless both teacher and pupil are in the spirit of study. The spirit of study is compounded of a just appreciation of the value of knowledge and usefulness, a strong desire to learn—in other words, enthusiasm. Without enthusiasm all teaching must be more or less a failure. With enthusiasm all teaching will be successful and delightful. The teacher is supposed to be always in the spirit of study, and this cannot be said of all pupils. Some bring to their study all the enthusiasm and appreciation that can be desired. Others do not.

Teaching is not dealing with flesh and blood, but with mentalities, and of these no two are alike, and yet know the one afflicted with calmness and serenity. He is impervious to all ordinary forms of attack. He abides at the center of a great calm, and his bearing is that of one slowly emerging from a dream. I know this individual, you know him, and we both know what it means to rouse him from his lethargy and fill him with the spirit of study, but until we succeed in doing this there is little hope of progress.

We know the one who is struggling with a judicial temperament. He is interested in his progress, but he puts in a good deal of time taking care of himself. He thrives on technicalities, and is filled with self-justification. He finds his utility of making a statement which will reflect his own worth, and he will not "hold water."

We also know the one who is always on the defensive. He labors under the delusion that he is trying to undo him, to take something away from him, to discredit what he already has learned, and he feels called upon to defend himself at any length.

We know the one who takes music lessons in the same way he takes a life insurance policy, not with any enthusiasm, but because it seems the right thing to do, and the sooner the better. We know the one who is sighted from looking for financial results. He is closely related to the one who says "Get me a church position, and I will study with you." We know the one who is always on the lookout for a fatal accident and fire, through hardship and sacrifice, she falters not, even though there is nothing at the end of it but a little cheap vanilla perfume.

The above are types with which we are all brought in contact. If we succeed in changing their point of view, in bringing them into the right attitude toward music study, we shall find our work pleasant and profitable, otherwise our teaching will be unsatisfactory and of no permanent value.

But it is one thing to arouse enthusiasm and quite another to make it permanent. In our modern complex civilization, with all its attractions and distractions, it is not strange if the best-intentioned pupils find themselves out of the spirit of study. This is most likely to occur when the pupil has but one lesson per week. During this week of absence from the teacher ceases to be a concept, and his enthusiasm perishes. Then a lesson is missed, and he is recalled, making two weeks between lessons. To keep in the spirit of study under such circumstances is impossible. It is not the right way to study. It is wrong from every standpoint. It is short-sighted business policy on the part of the pupil. He only places himself at a great disadvantage, and in expecting the teacher to furnish sufficient enthusiasm to carry him through the long periods between lessons he is certainly making strenuous demands upon him.

### COMMENCING MUSIC IN INFANCY.

BY FANNY E. HUGHEY.

**HEARST'S NOTE**—Many of our greatest composers and virtuosi have been testimony to the advantages they have received from having music instilled in them from their earliest infancy by a devoted mother. There can be no question as to the wisdom of this practice. The teacher as a mother and the mother as a teacher are the best teacher and trained, and with good judgment. The writer of the following article speaks both as a mother and as a teacher. Some of our readers may object to the use of the word "mother" in connection with a school, but there is a significant truth in the writer's statement. "An ordinary child may be taught to read music as rapidly, as intelligently and with as much interest as he can learn to use words and phrases."<sup>1</sup>

MUSIC has been said, and written, about methods of teaching music. Method means an orderly proceeding, and so plan of work can be a success save as it contains the element of order. Some methods are good. Some might be better. All could and doubtless will be improved if they are good for anything; but, after all, it is the teacher rather than the method. A good teacher will reconstruct the poorest method into a good one, and make it a success through personal ability to instruct, control, and arouse interest. A good method, logical, definite, and efficient, is an immense help to the busy teacher by saving him the time to do his own constructive something original when a way has been pointed which covers the ground and saves time for personal development.

It is becoming almost necessary to know something of music to pass as an ordinarily intelligent in these days of music culture. One body said to me not long ago, "I cannot understand books, but I seem ignorant of music, and I am ashamed to be so." I told him that I would not admit it to my friends, but I was not a writer; I want to study music, even at this late day, just as one part of a common education." Two high school boys told me a few months ago, "We have been studying music to be able to pass the public school normal, but there was no study so useful, and each class had to have a musical instrument." And so, after leaving school in the home, the young man or woman has to learn to read music and society, after the knowledge of English and mathematics, as music. Without discussing the comparative value of music, I think it is safe to say that music is becoming more and more an essential part of education.

Parents frequently tell teachers they cannot afford to give their children an expensive musical education, but they want them to learn to play, so they say, "Put music in the home."

This is because music is a recreation to tired minds and has a soothing influence for weary nerves, a refined and agreeable pastime and a social stimulant. Music is considered "good society" and admits many a performer into exclusive circles where he could obtain no other passport save the magic of his art.

The time to learn music is in early childhood. Please notice, I do not say "study" music. One is never too old to study music to his own advantage. But I said *learn* music; for there are some things, such as the use of the hand, ear training, reading, etc., that if missed in early childhood can never be made up.

NO OTHER CARD WHEN MADE TO PRACTICE

I have had middle-aged men of acknowledged scholarship and influence say to me, "I do wish my mother had made me practice when I was young. I did not then know, of course, what it would mean to me to understand music, and to be able to play a little for my own recreation and pleasure. But my mother ought to have known. I am too old now to make it up much as I may try."

Yes, mother ought to have known, and probably did realize a little, the wrong she was doing in giving up the struggle too soon, but it is not an easy task to hold a boy down to patient practice when his restless nature longs to be outside with the other boys having a "jolly" time, especially if his work is what "his highness" proclaims "baby stuff."

The drudgery of beginning lessons does not appeal to him as worth while. His active body and untrained mind finds out of door exercise far more attractive, and a wild Indian game or an imaginary bear hunt, is decidedly more in accordance with his dignity. Could he do things worthy of his self-respect, could he read rapidly, play hard things, enjoy duets with some other "fellow" it would be

He thinks, and truly, that it is beneath him to play "baby pieces." He has no interest in vague future possibilities when more interesting things are at hand. He sees no attraction or use in "pokey" exercises or still more pokey counting. So he turns

rebel, has a daily fight over the matter, wears mother's patience and nerves out, and father says, "Let the little rascal go till he wants music and will practice without so much fuss."

Poor lad! He is throwing away a mine of wealth in pleasure culture discipline that he can not find again; and his short-sighted parents are sowing the seed for a harvest of blame and regrets. The boy lacks perspective, the parents patience and "fore-sightedness."

Now the great mistake lies back of this age and in permitting him to reach this age without having mastered the beginning work. In babyhood he would not have been so burdened with dignity, would not have had so many distracting things, such wide interests nor so much self-consciousness, and he would have been easily interested in any new thing, however simple.

It is a common nursery amusement to teach baby to moo like a cow, to bleat like a pig, crow like a cock, cackle like a hen, grunt like a sheep and gobble like a turkey. The barnyard stories are of absorbing interest because of the action, variety and imitation of sounds.

Why not anticipate the restless, lawless, hard-to-manage age of the ordinary boy and girl by utilizing these well-known facts and practices of the nursery, to begin a systematic course of music study, which shall give not only a pleasing pastime, but a refined environment, a mental discipline and a safeguard in the ages of development from youth to manhood and womanhood, when neither the young people themselves nor anyone else knows what they want?

## CHILDREN NATURAL IMITATORS

Babies like to imitate. They try to copy everything older people do. If his first playthings are pretty colored birds, for instance, and when mother holds up a bird, she sings a tone, always singing the same tone to the same colored bird, no matter if it is a blue bird, a yellow bird, or a red bird, he will do, re or mi, as the case may be, it will be a short time before baby will try to imitate pitch, quality of tone and syllable; and before the ordinary child is a year old, or soon after, it could have the seal well fixed with voice, ear and eye.

A baby breathes naturally, deep, easy and right. If he learns to sing softly, easily and sweetly before becoming self-conscious, the worst part of a vocal teacher's work would be done before the baby was old enough to insist upon doing things wrong, namely, "breathing and voice placing."

Children prefer a story told rather than read, because of the more natural expression, the life and the sense of personal interest shown in talking which cannot be made so evident with the eyes fixed upon a book. My own little boy used often to respond to mamma, and then tell me."

So the child who is learning to sing enjoys the little story element associated in the words of the song, and the sentiment expressed in the words of the song, and the feeling that is sung in a sweet voice with the love-light shining in mother's eyes and nestled close in mother's arms. Here he should get his first impressions of the meaning of emotion and expression, and soon will begin to hum happily to himself, trying to re-create the tones and feelings he has experienced with rest, peace, joy and love in his mother's presence. Mothers, be careful what impressions you make on your darling in these precious early years. You are laying the foundation for the child's responsible first lessons in music, while you are the highest authority in art in his young, impressionable character.

children are quick to feel and appreciate character and content, both in people and in music. Because of the need of care in the most telling time in character plays, for this is the most influencing in the nursery are hard building; and wrong. I once playing with a dear little six-month-old baby in her mother's arms. A pupil was practicing him in the same room. Soon I saw the baby keeping time to the rhythm and cadence of the music. I thought of the character of the music. After a while, I told her a few minutes I said and she said, "My papa, 'Play some think else; play the Schubert Impromptu you were playing a little while ago.'"

She did so and soon the smile died out of her face. She turned to the pleading strains, the smile died out of her face, and a pathetic quiver threatened an outburst of grief.

Again I spoke softly. The hummingbird flew. She struck into a bright little valse and baby gasped as if a cold shower bath had descended upon her as if a few seconds, as if adjusting herself to the shock, and then, with a smile breaking out on her face like the sun suddenly coming out from behind a cloud, her hands and feet began again to

keep time to the rhythm of the music, and she laughed and crowed merrily.

Babies love comradeship and enjoy partnership. They are eager for new things and do not scorn leadership if it is presented from a playmate. They can be as much interested in making a new tone as in learning a new word. A child, old and young, will work harder at his play than at his work. It is the interest in a new thing, or the associations of pleasure with an old thing, that makes the difference between the competence of his play that hold him. He creates his own methods, makes his own discoveries and lays his own plans. No one with sense likes to have either his work or play "cut and dried" for him. If we could remember these few facts, we could be patient and compassionate we could overcome many of our own troubles and worries in the musical education of our children. We could give our child, could be taught to read music as rapidly and intelligently and with as much interest as he can learn to use words and phrases, and would gain as much real pleasure therefrom. The ideal time to begin the study of music then, is, in my opinion, in the nursery, not later than six months of age.

### MAKING PUPILS PRACTICE

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

THE child who has to be made practice is often a talented pupil. You may have to exert every faculty to keep them in the right path, and supply them with constant stimulus, but they amply repay by the pleasure they give you, when they merely touch the piano.

If parents could realize their own importance in the matter of a child's practice, it would be a great stride. Too often they blame the teacher for a lack of it.

A teacher should never allow this to harass her. She should, at the outset, dispel such an illusion from the parents' mind. After having done this politely, yet firmly, do not take any more notice of it. It is an unnecessary burden.

If a parent, who is with a child every day, cannot make that child practice, surely a teacher, who sees it but once or twice a week for less than an hour, cannot. The only thing a teacher can do is to impress the child with her absolute disapproval of poor work.

Never argue with a pupil. It is a waste of time and, besides, the average American school child can argue you into a corner in less than five minutes without a particle of logical reasoning on his part. Simply ignore all attempts at argument.

Pupils make such plausible excuses. They really appear to believe them themselves. Just go to the root of them with one thrust. They will show that you have struck the mark and will try no more excuses on you.

One popular excuse is, "If I practice on my scales and studies so much, I have no time left for my piece."

Get out your threepiece. Have the pupil place his scale through once. Let him see how long it takes. Pupils will vary in this, of course. So try it on the individual himself. It may take two minutes. Therefore, he can play it five times in ten minutes. Measure everything else he has to do the same way, and prove absolutely to him that he has time left for his piece.

You are then master of the situation as far as evasions of that kind are concerned, and you have a definite system established also.

For the average school child one hour's practice in a day seems to be the limit. It is as much as you can reasonably expect, as from 9 to 3:30 is school time in most localities. It is necessary for them to have a certain amount of recreation. For their practice time should be as definite as the school time. "Any time" usually means "no time."

Philosophers are greatly mistaken if they imagine that a composer has but to sit down and do a prelude on Sunday afternoon and divide his sermon into traditional and duly digested three parts. Far from it. The creation of the musician is totally different; it is a scene or an idea that is before his mind, and when that scene or idea comes towards and meets in the shape of sweet melodies—only then does he feel happy in his work.—Schumann.



## "WHO'S WHO" AMONG WOMEN PIANISTS AND VIOLINISTS

Conclusion of the Interesting Series Commenced in the Special "Women's Issue" for July and Continued in the August Issue

### PIANISTS.

Arsaud (Germaine). A young French pianist of pronounced ability, who has made a notable American success during the past year.

Bench (Mrs. H. H. A.). See composers.  
Bromert (Ingeborg von). Born at St. Petersburg, 1860, of Swedish parentage. Studied under Heatsell and Liszt. She is an exceptionally good pianist and is also talented as a composer of opera, etc.

Bellevue (Anne de). Born in Bavaria, 1808; died 1880. She was a pupil of Czerny. She had a brilliant technique, which was much admired by Schumann.

Chaminade (Cécile). See composers.

Carreno (Teresa). See composers.

Chase (Mary Wood). American pupil of Oscar Raif who has won success as a teacher, writer and pianist.

Cottlow (Augusta). American pianist with a record of several highly successful tours.

Elwyn (Myrtle). American pianist, pupil of Godowsky, who has achieved great success in recent years.

Essipoff (Annette). Born 1836 at St. Petersburg, pupil of Leschetizky, whom she married. She won a great reputation as one of the foremost woman pianists of our day.

Fay (Amy). See composers.

Goddard (Arabella). An English pianist, born in France, 1805. Pupil of Kalkbrenner, Thalberg and of Davidson, whom she married. She made her debut in London, 1850, and has toured Europe, America, Australia and India with great success.

Goodson (Katherine). English pianist of highest rank. She is a pupil of Leschetizky, who has considered her among the foremost of his famous pupils.

Heymann (Ruth). American pianist, now resident in Berlin, where she is meeting with great success.

Hoepfirk (Helen). A Scotch pianist, born in Edinburgh, 1856. She made her debut at Leipzig, 1878, and has maintained a high reputation. For many years she has resided in Boston, Mass.

Krebs-Brenning (Marie). Born at Dresden, 1831; died 1900. She was a fine pianist, and toured Europe and America with great success.

Kleburg (Clotilde). She was born in Paris, 1866, and studied at the Conservatoire. She made her London debut at the age of seventeen, and appeared in Germany in 1887. She became a great favorite.

Lerner (Tina). Russian pianist who has met with distinguished success.

Marx (Bertha). Born Paris, 1850. Studied at the Conservatoire, under Hertz. She toured Europe, and was engaged by Sarasate as his accompanist. With him she traveled all over the world, and shared the honors of his recitals.

Mehlig (Anna). Born, Stuttgart, 1848. She was a pupil of Liszt, and toured America with great success in 1890.

Mercy (Clotilde). Hungarian pianist who has met with great success abroad and who will tour America next year.

Mentor (Sophie). Born, Munich, 1848. She was a pupil of Trausig and Liszt. She toured Europe with great success, and became organ pianist to the Emperor of Austria.

Ohe (Adele Aus der). See composers.  
Peppercorn (Gertrude). English pianist of talent and notable brilliance.

Remont (Martha). Pupil of Liszt and Tausig. Born near Glogau, 1854. A well-known pianist of exceptional ability.

Rive-King (Jinia). See composers.

Schumann (Hera). See composers.

Schiller (Madeline). Born in London. She studied at Leipzig, where she made a brilliant debut.

After extended tours in Europe and America, she settled in New York.

Schnitzer (Germaine). Austrian pianist whose husband was American and European.

Szumowski (Antonietta). Was a pupil of Strobel and Michalowski in Warsaw, and Paderewski in Paris. Born, Poland, 1868. Her piano tours in Europe and America met with great success. Married Josef Adamowski.

Tapper (Bertha). Pianist and teacher who has met with pronounced success in America.

Thomas (Fannie Edgar). A well-known writer on music subjects, and European correspondent of note.

Verne (Adela). Pupil of Paderewski and of the Royal Academy of London, 1860. Her recent tour through the States and through Canada has won her many friends.

Landowska (Wanda). Polish pianist and author. Resident in Paris.

Winn (Edith Linwood). A well-known Boston teacher of piano and violin, and writer on musical pedagogics.

Zeisler (Fannie Bloomfield). See composers.

Zimmermann (Agnes). See composers.

### VIOLINISTS.

Becker (Dora). American violinist who has toured this country with great success.

Baroni (Leonora). Born about 1860. She was the earliest professional performer on an instrument of the violin family. She played the tiorbo and the viola da gamba.

Gautherot (Louise). Born about 1760. A violin virtuoso of France who earned a great reputation in her day.

Hall (Marie). The foremost living English woman violinist. She was born 1884, and is a pupil of Wilhelmj and Sevcik. She has earned a worldwide reputation.

Halle (Lady Charles, nee Wilma Maria Nenada). Perhaps the most noted of woman violinists.

Born at Brunswick, 1843. She won a great reputation in all the European capitals. She appeared in America, 1869.

Hende (Flavia von der). Belgian 'cellist who has achieved great popularity in America.

Jackson (Leonora). An American pupil of Joachim. A great favorite in London and Berlin. She won the Mendelssohn State Prize at Berlin, 1868.

Mara (Gertrude Elizabeth). She was born at Cassel 1798; died 1843. Though remembered as a singer, she was a child prodigy on the violin.

Meade (Oliver). An American violinist of pronounced ability who has been successful in America and in Europe.

Mikanoff. Two sisters of this name, Teresa, born 1827, died 1904, and Marie, born 1832, died 1898. They toured together as violinists with remarkable success. Following her long retirement after her sister's death, Teresa increased her reputation. She retired from the profession upon marriage, in 1857. She established a system of concerts in aid of the poor throughout France, devoting her talent, time and energy for this purpose.

Mukle (May). A young English 'cellist whose recent tour through America has increased a well-earned reputation.

Neyland (See Helie).

Nichols (Marie). A successful American violinist, born at Chicago, 1879. She made her debut in Boston, 1894.

Nikson (Christine). The distinguished soprano was born in Sweden, 1845. Like Mara, she was a singer in her youth.

Ottey (Mrs. Sarah). An Englishwoman, born about 1665, who enjoys the unique distinction of having been the first woman professional violinist known.

Powell (Maude). The foremost living woman violinist. Born, 1888. Pupil of Schradieck, Danda and Joachim. She made her professional debut in London, where she is a great favorite. (See Gallery in July issue.)

Saechel (Regina). Married Schliek, the German 'cellist. Born at Mantua, 1764. Was greatly esteemed by Mozart, who composed a sonata for her. They played it together in Vienna, and the great composer was charmed by her performance.

Semblich (Marcella). Born in Galicia, 1858. Though now a famous singer, she had marked ability as a violinist when a child.

Senkrah (Anna). Born in New York, 1864. Her real name was Harkness, but she invented it for personal reasons. She was, perhaps, the first American woman to achieve international reputation as a violinist.

Sirmen (Maddalena Lombardi). An Italian violinist. Born 1738. She was a great player. She it was to whom Tartini wrote his famous letter on violin playing. Eventually, she attempted to become famous as a singer, but failed.

Soldat (Maria). Born at Graz, 1864. Pupil of Joachim. She was the winner of the Vienna among the foremost violinists of her sex.

Tua ("Terecina"). Born, Turin, 1867. She was a prize winner at the Conservatoire. Achieved notable success, and was an especial favorite in the States.

Urs (Cecilia). Of Italian parentage, she was born in France, 1850. In 1864 the family came to New York. She studied the violin in Paris, and was chiefly in America, and she died in New York, 1902.

### AN IMPROMPTU RECITAL.

BY M. C. CARBENTON.

In order to vary somewhat the monthly meetings of a class in piano, it is sometimes a good plan to draw lots for the numbers instead of having the usual set program.

Write on slips of paper, "Etude," "Scale Study," "Duet," "My Piece," "Quiet Piece," etc. A pupil draws a slip and is then in honor bound to fulfill the requirement thereof.

This number concluded, another draws and plays, and so on.

Of course, no one knows beforehand what will be drawn, and, besides the advantage that each pupil is obliged to have several numbers ready, they are so interested and amused that they are spared the self-consciousness which so often afflicts them and the disastrously affects their playing.

The teacher draws also when her turn comes, and cheerfully fulfills her allotted task.

### MODERN MUSIC AND LOST TONALITY.

BY MORRIS ROSENTHAL.

The music of today is stronger in color than design, and, therefore, not pianoforte music. The orchestra is written for nowadays in preference to anything else, because it makes a small idea go to construct an effective pianoforte piece. The piano is a mere shadow of weak design, and, therefore, better avoided. I do not believe in this "no key" harmonic basis—the disconnected structural progression. To me tonality is like the "arena" of a drama in a picture. It is the ground on which we stand for the time being. But for one chord more it is like saying a mile, so to speak, of the one before in Peking.

All these modern effects, "schools," or whatever you like to call them, are the result of enormous things to do. The effort of composing is, therefore, doubly that compelled by the great masters who wrote what came to them, irrespective of effect.

Strains has not forgotten tonality, and herein lies his superiority in power and solidity. I think that the present musical education is responsible for the general unrest in the music of today. The young are given the new before they know the old. We must not say that there is a message in the new; the great messengers—messenger boys.















## Department for Violinists

Edited by

ROBERT BRAINE

### ABOUT LABELS—FRAUDULENT AND OTHERWISE.

BY ROBERT BRAINE.

(Special Notes)—So very many inquiries have been received at the office of *The Etude* from violinists that we have requested Mr. Braine to devote a portion of his department to the subject, and to make first of our readers how utterly impossible it is to determine the value or genuineness of a violin without a personal inspection by an expert. The labels in the violin means little or nothing, and hereafter we are forced to request our readers to do without the use of this device, since it is absolutely impossible to give reliable information by correspondence.—Editor of *THE ETUDE*.

ONE of the queerest freaks in human nature is the child-like faith people have in violin labels. It is perfectly astonishing what weight an old fraudulent counterfeit label has with the average man when glued in an old battered fiddle. Fully half the queries which are addressed to the violin departments of musical journals are in regard to old violins and the labels inside them.

The fact of the matter is that a label purporting to be that of one of the great Cremona masters, when glued inside a violin, has, as a rule, no significance whatever, except that as a usual thing it indicates the model which the maker actually followed in making the violin. The average man who submits his violin to an expert for examination as to its pedigree is always surprised when he sees that the expert looks at the label last, if he looks at it at all.

Labels can be pasted in violins and removed at will, and cases are not unknown where unscrupulous makers and dealers have placed genuine labels in imitation violins. Where violins are made in quantities for the trade in European countries, with the cheap labor which is there available, imitation labels of all the great makers can be obtained in any quantity and at any price. From the imitation of Stradivarius and Guarnerius, executed with the skill of the accomplished counterfeiter, to cheap, rough labels run off from the press by the thousand and meant for the cheaper grade of violins.

As far as I know there has never been any law passed in any country to forbid the making of these counterfeit labels and placing them in violins for the simple reason that they are intended to indicate after what great maker the violin is patterned, and not to seek to make people believe that it is a genuine article. Just in the same manner the tourist in European art galleries will notice hundreds of artists and art students copying works of art by the great masters, for which there is a very small, though well executed, but which are not at all designed for the purpose of deceiving people into the belief that they are originals.

People read of sales of genuine Stradivarius violins for prices ranging from \$500 to \$10,000. They are also aware that the same have been cases where genuine Cremona instruments have been discovered in pawn shops, tenement houses, fishermen's huts, etc. Conse-

quently when they spy a Stradivarius label in an old fiddle their interest is aroused, and they at once jump to the conclusion that the violin is genuine because the label says so. It is life hunting for a lost diamond, or buried treasure, or a lost gold mine. It appeals to one of the most powerful instincts in human nature.

It is hard to open a newspaper but what there is found on counterfeit labels in the form of a special device, or even an Associated Press bulletin, detailing the finding of a genuine "Strad" in some out-of-the-way place. Some headcarrier or barber or policeman rummages in his gutter some fine afternoon and fishes out a toll-worn, dusty fiddle. He is not much impressed until his eye lights on the magic name of Stradivarius on an old, dirty, dust-covered faded label. Great excitement follows; the lending violin teacher of the village pronounces the violin genuine. An article about it follows in the local paper, which is wired out in all directions by enterprising special correspondents.

The truth of the matter is that there is in existence to-day, at the least calculation, more than a million spurious Cremona violins, all duly decked with the illustrious names of Stradivarius, Amati, Guarnerius, etc., some of them really old—for the imitation of Cremona violins began as soon as the great excellence began to be appreciated—and others so new that the violin is still soft. Some of these violins are made in the crudest manner, others are fair imitations. They are made by artist hands, and are such remarkable fac-similes of the genuine as regards shape, varnish, general appearance and all the little tricks of design that designated the original, that only an expert can tell that they are not genuine. More than once imitation Cremona have been stopped in the custom house because they were believed to be genuine.

There are thousands of people in this country who possess violins which they believe are of great value and genuine work. The great majority of these can be pronounced counterfeit by a violin maker, dealer or violinist who possesses even a slight knowledge of the violin-making art. A few of the number will require the judgment of a real expert, and real experts are very few in number in any country in the world. It is very much the same as in detecting a difficult counterfeit amounting to well executed. Some counterfeit experienced bankers who are handling bills all day long.

Genuine Cremona violins are extremely scarce, and the average violin maker, dealer or player in this country sees very few in the course of his lifetime. Where, then, can he acquire the experience and knowledge necessary to detect a counterfeit made by a master hand? I have known of genuine violins which were pronounced counterfeit, and of counterfeit Cremona which were pronounced genuine by violin makers and dealers in some of the large cities of the United States, the

truth concerning them only being learned when they were submitted to really eminent experts.

It is probable that the greatest number of experts in judging Cremona violins are to be found in London, which is the greatest market for old violins in the world. The men have seen and studied most of the great Cremonas of the world, and have studied the art of judging them so long that it has developed into almost an instinct with them to know the truth from the false.

There are a few experts in our own country, and some of the large dealers in old violins will give an old violin and give a certificate, detailing their opinion as to its maker, to what school it belongs, its probable age, value, etc., for a fee of about \$5.00.

### TRIALS OF A VIOLIN BUYER.

A NEW humbug has arisen in the person of J. H. McClellan, who has written a description of his trials in buying a violin for the *Musical Enterprise*, which will be followed by all violinists. He writes as follows:

"Each and every maker and dealer stated in no uncertain terms that his violins were the best. Each also asserted that the long-lost art of the varnishers of Cremona makers had been rediscovered by him, and all others were frauds.

"They also cautioned the unwary not to buy a violin of haked wood, or foreign wood, or American wood, or to read about graduation and acoustics and dynamics, and artistic scales, and Cremona models and Strad. models, and Guarnerius models and other names that gave me the toothache to pronounce; and genuine Italian violins made in Germany, and genuine German violins made in Italy. And some advice to buy a violin of the violinist, some not to buy an old one, until I decided that the whole business was rot, pure and simple, and I would advise no one to buy a violin. I was undersaged wants a violin that can stand up against seven horns, two clarinets and two drums, and the rattle of a skating rink. Don't want a continental whether said violin is made of haked, boiled or fried wood, 18000 years or five minutes old; don't care whether it is covered with the old Cremona varnish, or just ordinary paint, or whitewashed; don't care whether it was made by Stradivarius, Cremona, Anno Domini 1721, or Patrick Henry, don't care in 1793, whether it is machine-made, hand-made or made with the fork and a spade; don't care whether the wood is foreign, domestic or a dry goods box. What we want is a violin that has the tone of a skating rink, and can come out and tell it in the above orchestra. Anyone having such to sell, or give away, can forward the same on approval. Specify price and patiently await the trying out."

"In about two days after my advertisement appeared the Wells-Fargo Express dragon drove up to my residence and I commenced to undress myself to go to bed. I asked the driver: 'The rest of this consignment will be delivered as soon as we can.' 'Send me the car I loaded in.' 'What are all these?' 'Violins, my dear sir, sent you on approval,' said the driver. 'I have known of genuine violins from everywhere, but I have never seen such a lot of fraudulent Stradivarius, Cremona during a ship span between the years 1600 to 1725, appeared to have

produced three-quarters of the lot, and if he was responsible for all the violins which bear his name he must have worked twenty-four hours each day for 3,000 years.

"There was a good sprinkling of Guarnerius and Bergomi and Maggini and Amati, and every model and maker known to the fiddle world, and when making Dutch. I saw one that I was up against a job, so I began to try out the most likely ones. I sent my boy out to the cow lot and instructed him to listen while I played, and when he heard one with a voice like a trombone in the bass, and like Mmes. Patti or Yaw in the treble, to signify it."

### YSAYE'S GUADEAGNINI.

When Eugene Ysaye was young and poor he coveted a Guadagnini violin that he saw in a pawnbroker's window in Hamburg. Though he could not dream of purchasing it at that time, he went into the shop one day and asked the pawnbroker to keep it for him, as he might by chance be able to buy it at some future date, says *Le P. P.* The obliging pawnbroker agreed to lay it aside for a reasonable time.

All the way back to his lodging house Ysaye worried over his inability to reach the house, to his great astonishment he found an old friend from immediately told him the name of the friend to buy it.

"It's a large amount to pay," was the friend's reply, "and I haven't as much money with me."

"Would you lend it if you had?" asked the budding violinist.

"Yes," said the friend, "for I believe have said, I have not the money, but I have inspiration seized Ysaye."

"Let me," said he, "you deal in leave a few diamonds, and security and the Guadagnini."

The friend was so taken aback by the proposal that at first he was speechless, then, realizing the life-and-death seriousness of the young violinist, he consented to leave a bag of stones as security for the instrument.

"In this way," relates Ysaye, "I was married to my first violin, among the fiddles—my beautiful Guadagnini."

### A SMALL CAUSE OF BIG TROUBLE.

BY JOEL A. SWERT.

It occasionally happens that a violin develops a buzzing or rattling tone, and the musician, after trying one, and having been taken apart to examine whether the lining is loose, and when the block or the inside and in place the real cause of the trouble has continued to remain the same. This is a sharp eye has found that rosin and dirt and possibly varnish has collected and has caused the narrowest part of the body to be choked. While this substance remains in the instrument, as it were, the wood is noticeable, but the buzz has effect broken and there ensues the disagreeable buzzing and rattling caused by the scales and the soundholes of the body and the soundholes together, I have to correct the trouble, and have done so in two minutes with the point of a pen-knife.

## Answers to Violin Queries











## OFFER No. 5.

**Standard Compositions** We are now for the time being publishing **Vol. VI, Sixth Grade**, still another volume to be added to the series of Standard Compositions. Each volume of this series is intended to accompany the corresponding volume of Mathews' Standard Graded Course, or of any other Standard Course. The five volumes of this series already in print have met with flattering success. All the volumes are largely used. Volume VI will be a particularly fine number, containing striking pieces of various styles of musical interest, and at the same time valuable from an educational standpoint. In fact, Volume VI will prove one of the finest of the series.

The special introductory price on this new volume will be 30 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

## OFFER No. 6.

**Easy Pieces.** This is another by **E. Engelmann**, new album the announcement of which will prove welcome to many. It is a totally different book from the "Album of Favorite Pieces," previously announced. This new volume will consist of the best and most attractive of Mr. Engelmann's recent compositions. It will contain original first and second grade pieces in all styles, including the various dances, characteristic pieces, songs without words, etc. By any second-grade pupil, and also by advanced first-grade pupils. It should become immensely popular.

The special introductory price in advance of publication will be 30 cents, postpaid, if cash accompanies the order. If the book is to be charged, postage will be additional.

## Introductory Offers.

Once each year, during the month of September, we give our patrons an opportunity to examine any of our new publications that have appeared during the previous twelve months by making a low introductory price on *one copy* only purchased for cash before September 30, 1900. We herewith give you a list of these new publications, followed by the special price; cash must accompany all orders and the works will be delivered immediately, postpaid. They are not returnable.

**Loeschhorn Etudes for More Advanced Pupils** (all 3 volumes).....\$0.35  
**G. Horvath, Opus 100**.....40  
**Hand Chorus.** By Anna Busch Flint  
**Primer of Facts.** Events.....25  
**Standard Compositions, Grade 5.**  
**Guide for the Male Voice.** Geo. F. Root.....40

**Tone Soliloquies.** Twelve short, characteristic pieces.....40  
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**Church and Home Collection.** High Voice, Sacred Songs for High Voice.....40  
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**Preparatory Velocity Studies.** A. Hughes.....20  
**Extension Exercises for Small Hands.** F. P. Atherton.....15

**Metronomes.** The house of Theodore Prescher has contributed largely to popularizing the use of the metronome; this valuable adjunct to a teacher's or student's work was formerly so high-priced as to be beyond the means of the average pupil, but the increased demand and the success attending its manufacture on a large scale in America effected a marked decrease in the cost. For many years it has been able to offer reliable metronomes at prices fully one-half those asked years ago for less dependable articles, moving in the hands of many. Serious students of the piano works of great masters are forced to be without a metronome. All these works in the best editions, as well as those of modern composers, are provided with metronome marks clearly indicating the correct tempo of each movement. The certainty as to tempo is possible without the aid of a metronome; this applies also to studies and technical exercises.

The use of a metronome in practice is made materially in the acquirement of a correct sense of time and rhythm.

We can supply during the month of September, at the American price, for \$2.50, with bill, \$3.75. The foreign for \$2.50; with bill, \$3.75. If cash accompanies the order, we will deliver paid.

**Music On Sale.** The ever increasing number of teachers and schools taking advantage of the "ON SALE PLAN" each season is the conclusive proof that this plan is the highest value to all concerned with the teaching of music; operated originally by this house on a small scale, it has grown to be one of its leading features.

The plan is briefly this: To any responsible teacher or school we willingly send on approval or On Sale an assortment of music, studies, exercises, or any grades (or in such grades as they are wanted), with the understanding that the unsold or unused portion is to be returned to us at the expiration of the season, when our settlement to the teacher or for what has been kept, is made. The On Sale order may be made up by the teacher according to individual taste, and may include pieces, studies, etc., to be ordered by titles, or, etc., to be ordered by grades. Our selection may be left to us in the teacher's suggestions as to the styles and grades of music desired.

If the selection is left to us, we depend on our ability to place in our hands, as much as possible, with regard to preference.

Teachers who have never tried this plan are urged to make its acquaintance this season; those who have availed themselves of it in the past, if still teaching, will find it of equal value. One thing, however, is very important—**Early Ordering.** Patrons who wish music sent On Sale at this season should remember that the number of teachers are beginning to begin their work, and that the orders for On

Sale music are so numerous that some delay is inevitable so we urge all patrons to send in their orders **AS EARLY AS POSSIBLE** so as to be sure to have the material on hand when the classes begin.

**Teachers' Supplies.** The catalogue of this house is replete with material of every kind likely to be of practical value to the teacher and student has been considered in the catalogue of each publishing house, and each season new and important works are added to the array of successful productions identified with the Prescher house, such as Mathews' "First Steps," Mason's "Touch and Technique," Landott's "Foundation Materials," Czerny-Lieblich "Selected Studies" and dozens of other works of established worth, to say nothing of over 8,000 individual pieces in all degrees of difficulty and in all styles of composition, all carefully edited with special reference to the teacher's needs. Not only are our publications desirable from an educational standpoint, they are also economical in cost, and are furnished to teachers on terms that are most liberal. We cordially invite correspondence from teachers everywhere; we wish them to become acquainted with our catalogue and with our way of doing business. The use of our publications lightens a teacher's work.

## Special Notices

**RATES**—Professional Work Notice five cents per word. All other notice eight cents per line, prepaid, cash with order.

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Perfection, although a very high ideal, is the only thing to save one in the maelstrom of competition into which all professional men are thrown to-day.

Queer dress and manners are no sign of genius. They are rather indications of a subject for the asylum. Flowing hair and neckwear are things of the past.

Rest is the greatest tonic a physician can prescribe. You should give up a part of the year, the summer preferably, to repose in some out-of-the-way country spot. You will then be more useful to yourself and to your pupils.

Slow pupils are not necessarily dull pupils. The teacher must take this into consideration and arrange his work with those pupils accordingly. He must study the particular needs of those pupils.

True criticism is constructive, not destructive. So music teaching must be. A good teacher will praise more than blame, at the same time using all at his command to help the pupil overcome difficulties.

Unassimilated pieces are worse than none. The teacher must exercise care, and piece care by giving his pupils extra, too, often by sending them both in technical and musical content.

Vacation will soon be at an end. Are you preparing yourself to enter upon your work with new ideas, fresh enthusiasm and confidence in your ability?

Wealth comes to few musicians. If you have entered the profession of music not because you love it more than any other, but because you expect it, as a business, to make you rich, you have erred greatly. Better become a carpenter or stockbroker, for there is no business that pays so poorly as art.

X-ample is better than precept. If instead of filling your pupil's mind with cumbersome rules you take examples and let your pupil deduce principles from them you will find his progress more rapid and satisfactory.

Youthfulness in a teacher is not to his discredit. If you are young you need have no fear of failure, provided your knowledge of your subject is above the average, and you possess the qualities mentioned at the beginning of this alphabet.

Zeal shown by a teacher in all he does will, sooner or later, influence the public in his favor. Success means work; hard, back-breaking work. The standards of art are the highest in life.

#### SOME APHORISMS OF LIST.

Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all.

It is not to be expected that an artist should pledge himself to poverty, obedience and self-denial. His imagination will to serve great ends and longs for liberality in every conceivable form, liberty being the inalienable droit of what is properly called the "free art."

Music in its essence does not belong exclusively to the sphere of sentiment. It is able to serve great ends and ideas in more ways than one. Thus, vocal music by the choice of language, whose effect is enhanced by its instrumental music by its descriptive power in the form of "program" music.

The end of a mastery of style is to enable an artist to execute the most intricate and difficult compositions, indeed, so indispensable is it, that no artist can cultivate it enough.

True art deals only with the educated and select few, and would perish without their support.

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